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St. John in the Wilderness
by Jusepe de Ribera
69 x 60
in the possession of H. Tupper Blake

EDITORIAL: *The Nineteen City Churches*



It is now many months since some four hundred and fifty of our readers, including a great many renowned English and foreign scholars, sent us their signatures in support of our petition to the Bishop of London in which we expressed the hope that the nineteen city churches threatened with destruction might be left intact. Until then little or nothing had been said of the importance of the churches as works of art, and it was on the basis of their æsthetic value that our petition was based.

It was on the 15th of June that we were formally informed that the matter would be further discussed at the then approaching London Diocesan Conference, and there, on November 28th, it was resolved to ask the New Sees Committee of the National Church Assembly to recommend the appointment of a strong commission to investigate the position of the nineteen churches of the City of London, bearing in mind the requirements of the whole of the Metropolitan area.

In the course of the discussion the Rev. G. W. Hudson Shaw, rector of S. Botolph's, Bishopsgate, remarked among other things that the recent commission had made a great mistake in putting forward the disastrous proposal that nineteen city churches should be pulled down. At the same meeting the Bishop of London, in supporting the motion, said that the proposal to pull down the nineteen churches had aroused such very strong indignation that he had not been able to give effect to it. He himself had a strong feeling against pulling down any consecrated church unless he was forced to do it. But something had been done. The church of S. Katherine Coleman [a building of no merit, but of great age by one Horne] was pulled down and the money used for the building of a church in Stoke Newington. He would carry the æsthetic and architectural beauty argument too far. What they had to consider was what God wanted, not what the public wanted. He was not really offered

half a million pounds for the site of All Hallows, in London, and the Dean and Chapter of Canterbury had offered him to take any sums of money. The Bishop's reference to the removal of some churches considered their value.

We hope that some of these words of the Bishop and his colleagues will make it clear to our readers that whatever the outcome, it has been worth while to sign the petition. The opinion is freely expressed in well-informed quarters that if no organised attempt had been made to impress upon churchmen the fact that hundreds of distinguished students of art feel deeply concerned about the churches, less would have been heard of their worth as art.

In expressing our hope that the Commission may succeed in finding a way out of the difficulties which encompass the fate of these irreplaceable masterpieces, may we make one further suggestion? Could one of the churches, or even a part of one, be reserved throughout the churches of England and in private hands? Every year there is held an exhibition at the Church Congress which reveals the enormous wealth of the Church in old plate, etc., and there would be no difficulty in persuading owners to lend or present some of their possessions to an authorised museum of this kind.

It would be a source of perpetual delight to Churchmen; it would form a fresh link between the Church and the public who are perhaps more interested in the ancient applied art of England than in any other form of artistic expression; it would be a great boon to students of plate, textiles, carvings, glass, and many other species of art whose development is bound up with church history; it would get over the difficulty of desecrating the building either by allowing it to get into undesirable hands or, worse still, by mutilating or destroying it.

TWO UNKNOWN EARLY WORKS BY VELASQUEZ BY AUGUST L. MAYER



It is not to be wondered at that the œuvre of Velasquez, numerically so restricted, is from time to time enriched through the discovery of unknown works or the rediscovery of missing ones. These in most cases are not works of the master's middle or late period, when, absorbed in Court duties and a slave to

that natural laziness so frequently mentioned by the Infante D. Fernando, brother of King Philip IV, Velasquez did but little work as an artist. Such discoveries usually belong to the early period. Velasquez's ambition was to excel as a portrait painter, and his joy of creation was naturally directed towards criticism during the last thirty years of his life.



Mr. & Mrs. J. H. Smith
1880

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A short time ago the Bishop of London courteously informed us that the matter would be further discussed at the then approaching London Diocesan Conference, and there, on November 28th, it was resolved to ask the New Sees Committee of the National Church Assembly to recommend the appointment of a strong committee to investigate the problem of the re-organisation of the diocese of London, bearing in mind the requirements of the whole of the Metropolitan area.

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half a million pounds for the site of All Hallows, in Lombard Street [By Wren], but when he approached the patrons [The Dean and Chapter of Canterbury] they refused to allow him to take any steps at all. Persistent cries of "No" greeted the Bishop's reference to the removal of some churches considered to have no æsthetic value.

We hope that some of these words of the Bishop and his colleagues will make it clear to our readers that whatever the outcome, it has been worth while to sign the petition. The opinion is freely expressed in well-informed quarters that if no organised attempt had been made to impress upon churchmen the fact that hundreds of distinguished students of art feel deeply concerned about the churches, less would have been heard of their worth as art.

In re-expressing the hope that the Church may succeed in finding a way out of the great difficulties which encompass the fate of these irreplaceable masterpieces, may we make one further suggestion? Could one of Wren's churches not be turned into a permanent museum of some of the treasures of art scattered throughout the churches of England and in private hands? Every year there is held an exhibition at the Church Congress which reveals the enormous wealth of the Church in old plate, etc., and there would be no difficulty in persuading owners to lend or present some of their possessions to an authorised museum of this kind.

It would be a source of perpetual delight to Churchmen; it would form a fresh link between the Church and the public who are perhaps more interested in the ancient applied art of England than in any other form of artistic expression; it would be a great boon to students of plate, textiles, carvings, glass, and many other species of art whose development is bound up with church history; it would get over the difficulty of desecrating the building either by allowing it to get into undesirable hands or, worse still, by mutilating or destroying it.

TWO UNKNOWN EARLY WORKS BY VELASQUEZ BY AUGUST L. MAYER

IT is not to be wondered at that the œuvre of Velasquez, numerically so restricted, is from time to time enriched through the discovery of unknown works or the rediscovery of missing ones. These in most cases are not works of the master's middle or late period, when, absorbed in Court duties and a slave to

that natural laziness so frequently mentioned by the Infante D. Fernando, brother of King Philip IV, Velasquez did but little work as an artist. Such discoveries usually belong to his early period, when his single interest and ambition was to excel as a painter and when his joy of creation was naturally at its keenest. Criticism during the last thirty years has rightly

rejected a number of works which, for a variety of reasons, cannot be by Velasquez, and the number of newly discovered pictures which are universally admitted to be his early work is still very limited. The young Velasquez must have painted many more pictures than those at present known to us.

The writer has recently referred to some unknown works by Velasquez, amongst which the early *S. Paul* in the collection of D. Leopoldo Gil at Barcelona is of special interest, not only on account of its exceptional monumental quality, but because it supplies particularly striking evidence in favour of Pacheco's statement, that the young Velasquez took as his principal model Ribera, especially for colouring. The well-known *Adoration of the Magi* in the Prado has hitherto been the principal evidence of this fact. It is the only dated Velasquez known. Hitherto the date has been known as 1619. But now that, thanks to the rearrangements carried out by D. Aureliano de Beruete, it hangs in a much better light, one can clearly see that the last figure is not 9 but 7. The inscription is certainly contemporary. My friends at the Madrid Museum and University with whom I closely re-examined the picture, confirm my belief that the last figure is a 7. This then is a fresh proof that the young Velasquez was very precocious, that his genius found expression when he was still quite young; much as that of Bernini, who when but fifteen years of age produced as fine a work as his *Aeneas and Anchises* in the Galleria Borghese. It follows as a corollary that a whole number of pictures, which have always been regarded as earlier than this *Adoration of the Magi*, were painted before 1617.

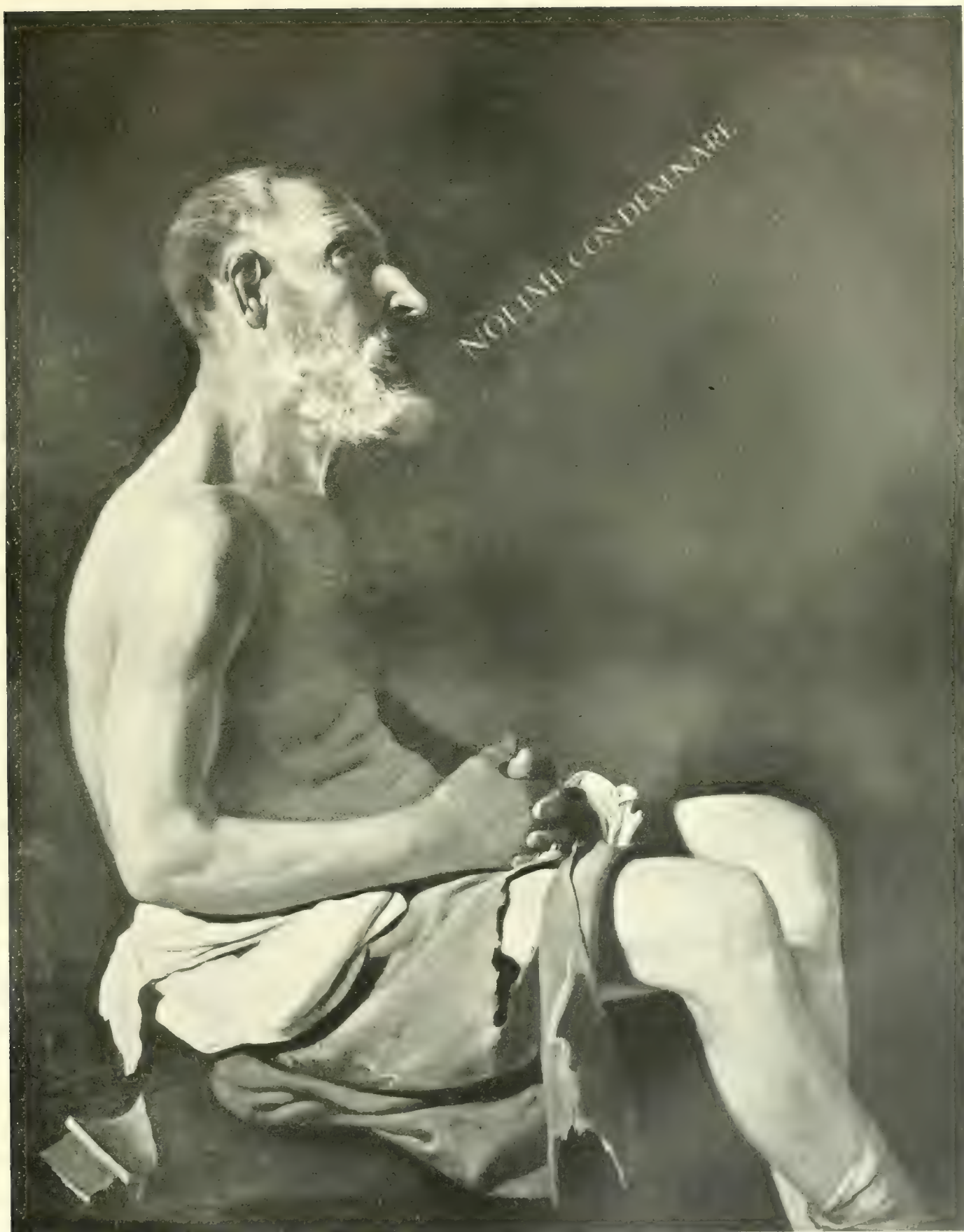
To this first group of works—many probably still executed in Pacheco's atelier—belongs the *Dying Seneca*, which a few months ago I discovered on the London art market under the very characteristic description, "School of Ribera." It is shown on PLATE II, B.¹ The picture, which was perhaps originally larger, but otherwise is in excellent preservation (Canvas 1.21 by 0.95m.) represents the well-known incident of Seneca's voluntary death. We may remark in this connection that Seneca having been born at Merida, was a fellow countryman of Velasquez. From the mouth of the dying philosopher issue the words "Noli me condemnare." There can be no doubt that this form of representation and the wording of the inscription are due to Velasquez' teacher, the Romanist and erudite painter-author, Pacheco. Perhaps Velasquez has in this work been carrying out a subject set in the atelier. And how

well he has done his pupil's work. What a profound knowledge of anatomy, what a careful rendering of all detail without any pettiness, what an extraordinary plastic sense. Caravaggio would have been very proud of this scion of his art. For this work, like so many of the other early paintings of Velasquez, is a development of Caravaggio's principle of style, but modified by the outlook of the younger generation and perhaps also by Ribera's influence, which, however, in this case is not so marked as in the *S. Paul* and the *Adoration of the Magi*. Not only the body, but also the draperies are already treated in a masterly fashion. The shadows are black, as one finds them for a whole series of further years in the artist's work and not least so in the *Adoration of the Magi*.

A development beyond the stage of the *Adoration of the Magi* is marked by the life-size picture shown on our frontispiece, of the youthful *S. John in the Wilderness*² which belongs to Mr. Hugh Blaker, of Isleworth-on-Thames. This picture, although it attracted attention many years ago at the Manchester Art Treasures Exhibition in 1857, has remained completely unnoticed by specialists on Velasquez. It is closely allied not only to the above-mentioned picture, but also to two paintings belonging to Mr. Laurie Frere, *S. John the Evangelist* and the *Immaculate Conception*. But one discovers very soon how the artist, who progresses from picture to picture, has attained in the *S. John in the Wilderness* a still greater pictorial freedom. His hand has become more delicate, there is less hardness and the brushwork is more fluid. Velasquez, true to his nature, never shrank from making considerable alterations and corrections at the last moment when others would have thought his picture finished. In this *S. John*, Velasquez has, in the course of his work, made many such alterations, especially in the staff and in the upper cloud on the left under which another branch of the tree has become visible; this can be discerned in our illustration. A comparison with the *Seneca* shows particularly plainly the enormous progress which the artist has made in a few years. He is still aiming at the strongest possible plasticity in the figure, but the use of the landscape background establishes the balance and brings about a general decorative effect, very typical of the Baroque. Also, contours of the shadows have no longer the same sharpness as those in

¹This work is in the possession of Mr. A. L. Nicholson, 4, St. Albans Place, S.W.1.

²Ex. Manchester Art Treasures Exhibition. Catalogued "Velasquez. From Standish collection; lent by R. P. Nichols." In "Seville and its Vicinity," p. 185 (1840), F. H. Standish says it was formerly in the collection of Mr. Williams [British Consul at Seville], and has passed into his hands with two others. c.f. "The Shores of the Mediterranean," p. 21, by F. H. Standish. Sold with Standish collection at Christie's, 1853, to Anthony. See *Athenæum*, June 4th and 11th, 1853.



B—Dying Seneca, by Velasquez. Canvas, 1.21 by 0.95 m. (Mr. A. L. Nicholson)



A. Woodcutter's Boy. Artist unknown. Clay statuette Early Renaissance (Kaiser Friedrich Museum, Berlin)



B. Woodcutter. Artist unknown. Clay statuette, Early Renaissance. Height about 30.5 cm. (Stadtmuseum, Vienna)

the artist's earliest works. The lamb is as superbly painted as the figure and the beauty of the red in the grandly and yet scrupulously treated drapery, is a thing not easy to forget. As always with Velasquez, we are attracted not by the pronounced masculine character of the actual painting, but also by the whole conception, and here the master displays if anything too much reticence rather than any degree of sentimentality or false pathos. The youthful

saint, a model for and in a way precursor of the youthful Bacchus of *Los Borrachos*, is anything but idealized. And although it would be an exaggeration to say that it is prosaic in its sentiment, little beyond what the model suggested has been included. In this we see the difference between Velasquez and the born religious painter Ribera, who in his pictures of *S. John*—simple, but even finer in design—has depicted a much greater strength of expression.

A RENAISSANCE STATUETTE FOR VIENNA BY JULIUS SCHLOSSER

IN November, 1920, the reigning Prince Liechtenstein, widely known through his collections and through his unwearying support of art interests, presented to the young Austrian Republic a gift which at this moment has an almost symbolical significance and which forms one of the most important acquisitions made in the last decade by the present Vienna Staatsmuseum (Collection of Plastic and Industrial Art). It is a rendering of a subject from the life of the fourth estate giving in its extraordinary naturalism an almost modern impression. The present writer first saw this piece in Venice over a quarter of a century ago in the possession of the German art dealer Carlo Zuber, and shortly before the war in 1914, published and briefly referred to it in the *Vienna Jahrbuch*.

The new acquisition, shown in PLATE B, is a clay statuette, about a foot high. Like its companion piece in the Berlin Museum—to be mentioned presently—it has in remote times been covered with a black varnish in imitation of bronze, and so it is conceivable, and even probable, that it was made as a preparatory study for a bronze. The figure of the woodcutter, ragged, haggard, and prematurely aged, with his sharply cut, but by no means commonplace features and his wistful, suffering eyes typifies the whole, immemorial misery of the homeless and poverty-stricken Italian *Coloni*—for the origin of the figure can only be Italian.

The effect of the figure is strongly enhanced through a statuette which must have been a companion piece to the present one, to which it is undoubtedly allied internally and externally, by form, provenance, and mode of conception. It was acquired in 1884 from Zuber by Dr. von Bode for his incomparable Berlin collection. It can hardly be called a travesty of the celebrated Spinario—one of the antiques whose influence has been most strongly felt even up to the present time. Conceived in a wholly serious vein, it borrows from the Spinario only the outward motive: a typically Italian

boy whose wretched condition and expression of pain reflect, though in a less serious spirit, the mood of the old man's figure. Taken together they seem to represent the beginning and the end of the same tragic story.

The exact nature of the axe or spade in the left hand of the Vienna figure is difficult to determine, as just at its lower end, to which straps seem to be attached, the base is broken. The other objects hanging about and surrounding the figure, including a gourd-flask to this day still in use in the South, are the implements of a woodman. These and the stump—which is still schematically treated almost in the spirit of the Middle Ages—leave us in no doubt that the figures represent a woodman and his boy. And this is not without importance. For in spite of the artistic and historical uniqueness of our figure, the subject is an old and traditional one. The life of the woodcutter in the forest—it may sound strange, but it is accounted for by the fondness displayed by all over-ripe civilisations for primitive conditions—is a favourite subject of the court art of the late Middle Ages. It is found in tapestries and elsewhere, and probably from them and from the Flemish *arazzi*, gained an ephemeral materialisation in the masques of the Italian carnival, and even in the *canti carnascialeschi*. Thus by a literary détour it penetrated into the procession of masks in the second part of Goethe's *Faust*. But the way in which the subject is apprehended in our statuette is quite new, and points to the true artist with a profound feeling for everything human, a feeling akin to that with which Shakespeare at times presents to us his fools. There is no longer any trace of that grotesqueness and parody which early art applied to the peasant and the workman, which the Antique, with rare exceptions like the Louvre *Fisherman* (so-called *Seneca*), applied to the slave, and which Shakespeare applied in peasant scenes. Such an attitude can be traced right from the German *Minnesang*—to mention the nearest example—down to the present subjects of the Dutch School with its purely civic angle of

vision, and even into the gallant pastorals of the French Rococo. Our statuette shows something quite different: something nearer to the nineteenth century, to Millet or Van Gogh, yet something that, with very few exceptions, such as this statuette, did not previously exist.

Its large, simple and expressive lines produce, as is often the case in earlier art, something of the effect of a big sculpture, and a modern artist might have carried it out on a larger scale. The whole of the early *Kleinkunst*, above all the



FIG. THE WOODCUTTER. BACK VIEW OF STATUETTE SHOWN ON PLATE B.

bronzes, having been designed primarily for the intimate enjoyment of the connoisseur, thereby gained a peculiar freedom both of subject and form which social convention prohibited in big public works. The piece, retaining much of Gothic art and yet having the individualism of modern times, although still lacking the freedom of form of full maturity, is clearly a work of the early Italian Renaissance. And this is confirmed by details such as the stump with its somewhat schematic treatment, the characteristic ends of the folds at the back (Fig.), with their still persisting Gothic curves, the pronounced but as yet superficial anatomical forms (e. g., on the lower

right arm) and many other details.

We know a number of other examples, apparently by the same hand, and these reveal the spirit of this old "Master of the Poor Folk." One of the most beautiful of the bronzes in the Berlin Museum, the so-called *Bird-seller*, an old wretch in rags, is also free from any tendency to caricature and in the treatment of the forms is entirely akin to our piece. The attribution to this sculptor of the wooden statuette of *A Messenger* in the Vienna Museum now seems to me to be more questionable, but in sentiment that figure belongs very definitely to the same group. Another work in my opinion allied to the *Woodcutter* is a bronze figure of a nude woman seated on a sick chair, the earliest example of such a subject. Of this many versions exist, one in private possession in Vienna being in wood. Perhaps the best example is in the possession of Mr. J. P. Heseltine. It may be noted in passing that to this there exists a curious classical counterpart in the little Hellenistic votive bronze of Eudamidas in the Cook collection at Richmond. The sick woman is terribly disfigured and emaciated, more through wearing pain than advancing years, and seems to wait for the physician with an indescribable expression of hopelessness. In that respect as well as on account of the formal treatment it comes very close to the *Woodcutter*. The subject is interpreted with the pure objectiveness of a clinical case, without any grotesqueness, though with pitilessly stated details, and without any touch of pulpit eloquence after the Mediæval, ascetic fashion. It is no vanitas sermon but reality in all its austerity, nothing more and nothing less than a piece of life accepted fully and without reserve by this artist of the gay early Renaissance.

Now, according to Zuber's credible information the provenance of the two companion pieces in Berlin and Vienna is Padua, and of the other piece here only superficially dealt with, the same can be said. So we are brought to one of the most important centres of North Italian art, and it therefore becomes clear whence this "Master of the Poor Folk" has received his artistic impulse; it could be from none but Donatello, who, detained in Padua for many years through very important commissions, gave to the sculpture and painting of this district the strongest impulse. In Padua as in Florence, Donatello left his well-known, powerful figures of penitents. These with a realism full of austerity and yet devoid of ascetic moralising form the link with our master. But the latter succeeded, nevertheless, in preserving his own individuality and remained untied by any religious fetter. In him it is plain that we are concerned with one of the greatest and strongest artists of his

school and period. Now, who is this master whose artistic personality is so clearly revealed to us? In a large work on the Venetian sculptors of the Renaissance, shortly to be published by Schroll of Vienna, my young friend and collaborator, Leo Planiscig—who boldly abandons the well-trodden paths of the so-called “evolutional art history” and goes back to the only legitimate subject of the consideration of artistic

individualities—has made the attempt to pronounce the name of this master. If that attempt at identification proves successful, it will reveal one of the strongest and most influential artists of the Venetian territory, who, starting from Donatello, subsequently developed in quite another manner in the direction of the romantic classicism of the early Cinquecento—the young Andrea Riccio.

ANDREA DEL CASTAGNO AT VENICE

BY GIUSEPPE FIOCCO

THE visit of Andrea del Castagno to Venice can no longer be regarded as a trifling incident. It is on the contrary one of the most significant events in the evolution of Northern Italian art.

It was due to the direct and repeated intervention of the Tuscans that Venetian art broke away from its favourite Gothic-Byzantine forms reaching through colour its radiant consummation. In order to explain this evolution it was at one time sufficient to mention, among those who were influenced, Francesco Squarcione at Padua and Jacopo Bellini at Venice, and among those who exercised the influence, Donatello. But to us to-day Francesco Squarcione appears more and more as a modest and isolated figure, indeed, as an entrepreneur, while Jacopo Bellini seems to have been from first to last a Gothic artist disguised as a humanist. And Donatello, who arrived at Padua in 1443, spending there ten industrious years, has become the monarch for whom the doors had already been flung open in welcome. Before the advent of the great sculptor Paduan art had already gone far. Even then it possessed that statuesque character which used to be ascribed to his influence and which really denotes the native incapacity to subordinate the traditional, static and unstructural method to the insistent linearism of the Tuscans and to their exquisite sense of volume and understanding of movement. The Paduans, and more especially those to whom we shall refer under the comprehensive term of the Squarcionesques (that is to the painters taught by Squarcione and flocking to Padua from Venetia, Emilia and elsewhere as to a centre of high culture), had not had to wait long before becoming initiated into the new spirit of the Renaissance. Painters learn chiefly from painters, and three of these had come from Florence to Padua before Donatello arrived there and founded a school. Paolo Ucello was at Venice between 1425 and 1432 or 1435. It is true that little heed was paid to that first herald either at Venice, where he supervised the work on the mosaics of S. Mark's, or at

Padua, where he painted the Giants in the Palazzo Vitaliani. But it was he who prepared the way for Filippo Lippi, who followed him in the same year, 1443, if he accompanied his protector Cosimo dei Medici into his exile. Staying at Padua only up to 1436, he must nevertheless be regarded as the reformer of the Paduan School. His suave manner midway between Gothic and Renaissance was of necessity more easily acceptable, and it bore evident fruit in the work of Ansuino da Forlì—of which important figure, closely connected with the gay Carmelite artist, we shall try on another occasion to give a sketch. Marcantonio Michiel, the Anonimo Morelliano, speaking of the paintings, now lost, of the Cappella del Podestà, refers to him as a pupil of Fra Filippo and mentions as his youthful assistant Niccolo Pizzolo, who was the direct and effective continuator of the style of Ansuino. And together with these two worked Bono da Ferrara who, having formed himself on Pisanello, was converted by Piero della Francesca and, perhaps, even before by Ucello. Just when this centre of Tuscan influence had been formed, Andrea del Castagno appeared as its last and greatest member. He arrived almost immediately after Lippi and full of his youthful enthusiasm for Masaccio (according to the researches of Horne he was born about 1410), just at the time when the historian notes his curious absence from Florence, to which, after his stay in 1430 to 1435, he does not seem to have returned till 1444.¹ To this absence is clearly due his belated matriculation in the *Arte dei medici e speziali* which took place the next year.

Important as had been the propagation of the new gospel of art in the Veneto by apostles such as Ucello and Fra Filippo, that of Castagno was far more decisive. It fell to his lot to educate not painters like Bono, Ansuino and Pizzolo, but to nurse the precocious genius of Mantegna.

Hitherto a journey of Castagno's to Venice

¹ In that year he designed a panel for a stained glass window of the Duomo in Florence.—G. Poggi.

might well have seemed fantastic. And such indeed was the impression made on most people by the theory of Henry Thode² who claimed to have traced Andrea's manner in the *Death of the Virgin*, executed in mosaic in the Cappella dei Mascoli in substitution for a similar subject by Michele Giambono.³ In that mosaic Adolfo Venturi,⁴ with more general agreement on the part of students, saw the hand of Mantegna; and this attribution was accepted as cancelling the other, nobody suspecting that the coupling of the two great artists was neither fortuitous nor pointless.

The authorship of Castagno can, however, be confidently claimed for a series of frescoes, injured alike by critics and by time. I mean the decoration of the apse of the chapel of S. Tarasio in S. Zaccaria. The famous chapel which contains the finest polyptyches by Antonio Vivarini and Giovanni d'Alemagna was the presbytery of the old church of S. Zaccaria which, consecrated in 1443, was abandoned only ten years later, perhaps on account of a fire, whereupon the magnificent present church, the work of Mauro Coducci, was built. The wise Cavalcaselle⁵ had read on them the important date 1442, had ascribed them to Jacopo Bellini and had claimed for them "more vigour and spirit than are to be found in the sketch book." But criticism, sidetracked by the documentary finds of Seguso, had ended by declaring emphatically through Laudedeo Testi⁶ that they were rude works by Andrea da Murano aided by the insignificant painters, Antonio da Bergamo, Zorzi Bagnol and Giacomo di Guido. The error occurred through mistaking the reading of the Notatori of S. Zaccaria which actually refer to that rude follower of the Vivarini, Andrea da Murano and his fellow workers, but to the former as the *dorador de le cape del coro*—that is as a modest gilder of the *conchiglie* which occupy the tops of the stalls of the choir constructed by Francesco and Marco Cozzi of Vicenza after 1455—and to the latter as humble decorator.

What all that had to do with paintings of 1442 would be difficult to say.⁷ An inspection of the actual works after the completion of the restoration in the chapel resulted in a pleasure and a

surprise. They revealed themselves as creations far more powerful than could ever have been expected by those whose minds were still full of the Vivarini polyptychs. They appear as the protest of Tuscan art against the effeminate fineries of the Venetian *retardataires* with their painfully produced tracery of gilded framework and their delicately coloured but weakly constructed figures.

In the centre, surrounded by cherubs is the Almighty, on each side of whom are two of the Evangelists: on His right S. John and S. Luke, and on His left S. Mark and S. Matthew; the scheme being completed by the figures of Zachariah and John the Baptist. On the tablet close to the last-mentioned figure is clearly discernible the name of Andrea of Florence. But the work itself is so great and so unambiguous that the inscription is but a confirmation for the incredulous, for Castagno is perhaps more powerful here than anywhere else, either at S. Apollonia or at Villa Pandolfini where the character of his heroes is almost coarse. The mention in connection with any of these works, of the name of another contemporary, Andrea of Florence—that uncouth Andrea di Giusto, pupil of Lorenzo Monaco and Fra Angelico, who was one of the most insignificant painters of his time—would make the competent critic smile. This artist is one in the vanguard, one full of the gospel of Masaccio, not of that of poor Andrea di Giusto who employed himself so vainly in the bottega of the great Master. The figures overflow with energy, and with a great simplicity contain not so much as one line that jars. They might almost be signed by Masaccio himself. They must have astounded the Venetians of the time, meandering in the charming byways of Byzantine and Gothic art, they never could have dreamt that art could be at once so human and so sober. Mantegna alone, that precocious youth, who was a painter at fourteen, had grasped their message and taken it like a treasure to his heart.

The tablet is shown hanging from a cushion under the head of an angel and bears in clear letters the name ANDREAS DE FLORENTIA in correspondence with the other which bears the date MCCCCXLII—M—AVGVSTI. It does not bear witness to a very profound classical education, for it seems to be preceded by an opus (OP) which tallies badly with the nomination of the name. The inscription also brings into our records the work of an unknown collaborator, not unworthy of Andrea, one FRANCESCVS DE FAVENTIA, whose name appears in not less clear lettering immediately after that of Andrea.

It is to him that we must ascribe the paintings

² H. Thode, *Festschrift für Otto Benndorf*. Vienna, 1898.

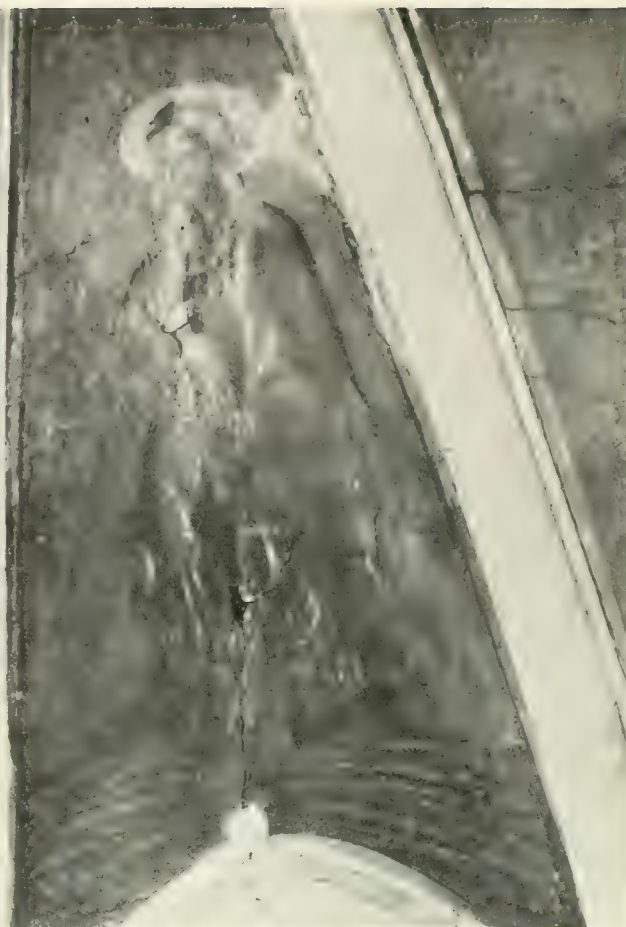
³ G. Fiocco, *Michele Giambono in Venezia*, 1921.

⁴ A. Venturi, *Storia dell'arte Italiana*, vol. VII, part III, p. 100, etc.

⁵ Crowe & Cavalcaselle, *History of Painting in Italy*, ed. Borenius, 1912, i. 114.

⁶ L. Testi, *Storia della Pittura Veneziana*, 1915, ii. 285.

⁷ L. Seguso in *Archivio Veneto*, 1877, p. 330. He was corrected by Paoletti and Ludwig in *Repertorium für Kunstwissenschaft*, 1899. See the *Libro de la fabrica* in the Archivio di Stato, Venice (*Manimorte*.—*Monastero di S. Zaccaria* Ba 37. *Fabbriche T. I.*) 1462. 20th Nov. 1463, 15th and 19th March, 1st, 5th, and 16th April, 7th Aug., 1465, 30th April.



S. Luke

S. Zachariah

A—By Andrea del Castagno. Fresco (S. Zaccaria, Venice)



S. John the Baptist

S. Matthew

B—By Andrea del Castagno. Fresco (S. Zaccaria, Venice)



S. Mark
C—By Andrea del Castagno. *The Almighty*
Fresco (S. Zaccaria, Venice)

S. John



D—Busts of the Prophets, by Francesco da Faenza.
Fresco (S. Zaccaria, Venice)



E—Busts of the Prophets, by Francesco da Faenza.
Fresco (S. Zaccaria, Venice)

on the inside of the arch, where on a background of variegated marble there appear between laurel wreaths supported by genii the busts of the Prophets. They seem certainly but the shadow of the master's work. But even admitting a certain woodenness in the contours (compare the angels with those of the Villa Pandolfini), a certain stupidity of expression, the inadequacy of parts of the drawing, some stiffness in the draperies and something claw-like in the hands, they are not

NOTES ON DÜRER BY CAMPBELL DODGSON

III.—THE UNIQUE ENGRAVING AT AMSTERDAM ATTRIBUTED TO DÜRER.

IN the *Repertorium für Kunstwissenschaft*, 1917,¹ Erich Römer called attention to the unique trial proof at Amsterdam of an engraving which represents an Oriental ruler, probably meant for a Turkish Sultan, on his throne. [PLATE I, A.] It has been long in the Rijksprentenkabinet attributed to Dürer. It was mentioned by Duchesne in his "Voyage d'un Iconophile" (1834, p. 242), with suggested attributions which need not be taken seriously, and again in 1862 by Passavant (*Peintre-Graveur*, III. 320.6), who attributed it to Baldung. Passavant's remarks are quoted in the article on Baldung in Meyer's *Künstler-Lexikon* (1878) by Eisenmann, who had not seen the engraving himself, and there the question seems to have been left till 1917, when Römer submitted the proof to an exhaustive examination, and attributed it very decidedly to Dürer himself. In July, 1921, I had an opportunity of examining the original, and I endorse in almost every particular what Römer says about it. The attribution must be taken very seriously. The treatment of the unfinished parts resembles closely that of the parts begun in outline in the extant trial proofs of *Adam and Eve* (Albertina and British Museum) and of *Jealousy* or *Hercules* (Albertina and Berlin), and differs from the dull monotony of such a forgery or imitation of Dürer as the *Crucifixion in outline* (Pass. 109). The argument that a forger would not be so well acquainted with Dürer's methods in his excessively rare trial proofs as to produce an imitation so deceptive holds good, though the other argument, that a forger would not take so much trouble to produce only a single impression, is

¹ Bd. XL (N.P.V.) p. 219. Römer misquotes the dimensions—the sheet of paper, cut within the platemark, measures (on the right and at the top) 31.6 × 22 cm.—and is not accurate in his description of the watermark. The latter is complicated and indistinct, and so hard to describe, but the towers on a shield are surmounted by a coat of arms, not by a crown.

altogether unworthy of their juxtaposition to the main work.

This Faenzan artist is not quite unheard of, if we are justified in identifying him with the Francesco di Pietro del Fusaro of Faenza concerning whom we so far have only had some documentary records of July 26th, 1448, and November 17th, 1453, in which year he was already dead.⁸

⁸ C. Ricci in *Rassegna d'arte*, 1920, fasc. V.

disposed of by the dry-point *Veronica*, which long passed as one of the supreme rarities in Dürer's *œuvre*, being extant in two impressions only, but is now known to be a modern copy of a woodcut. The more finished part of the engraving, with its curves and straight lines, its flicks and hatchings, struck me, when I saw the original, as being entirely in Dürer's manner. I do not say that it could not be the work of a clever imitator, but my opinion is that the work is Dürer's own.

I need not repeat all that Römer has written about the subject of the engraving, and its relation to the various representations of Turks by Dürer from 1494 to 1526, but in one important respect I am able to supplement his information. The writers on this engraving, from Passavant to Römer, refer to a lost drawing of the same subject, formerly in the Lawrence Collection, afterwards belonging to Liesching at Stuttgart and later still to Thibaudeau, of Paris, out of whose possession, according to Eisenmann, it had already passed in 1878. The Lawrence drawing is still lost, but a copy of it recently turned up in the Northwick sale of July 5th, 1921, lot 55. It was then bought by Captain Reitlinger, who kindly allows me to reproduce it on a much reduced scale.² [PLATE I, B.] It cannot be the lost drawing, for it does not bear the Lawrence stamp, and had been at Northwick Park, in the possession of Lord Northwick and his successors, since about 1820-30 till last year. Moreover, the quality of the drawing proves unmistakably that it is a copy, though doubtless a copy of the sixteenth century. The line is weak and hesitating, lacking emphasis and precision.

The great interest of the drawing is that it supplies the contents of all the unfinished parts of the engraving, which has departed from the drawing only in one respect of much importance, the substitution of the throne with a lofty back for a canopy behind the sitter. The discovery of this drawing, at any rate, absolutely

² The drawing, made with the pen in Indian ink, measures 31 × 19.6 cm. On the back of the mount is the note "Grefier Fagel's colln., 1799."

disposes of the Baldung theory. There can be no doubt that the drawing, of which this appears to be a faithful copy, must be by Dürer. It is probably astray in Paris or in England, and it is to be hoped that the publication of the copy will bring the original to light. A most interesting point to be settled is whether the original, like the copy, bears the date 1523. The form of the figures is altogether plausible and agrees with Dürer's usage at this date: compare Lippmann 383 and 580. But the existing description of the original in the Lawrence Collection, when exhibited by Woodburn in 1836 (Lawrence Gallery, Eighth Exhibition), does not mention any date, though in other cases date and signature are conscientiously mentioned. The passage is as follows: "14. A sovereign bishop—seated on a throne, with the globe and sceptre; he is richly robed: this fine drawing is executed with the pen and bistre. Capital. Size, 12 $\frac{1}{4}$ inches by 7 $\frac{3}{4}$ inches. From the collection of W. Y. Ottley, Esq." If the chief error of description, "sceptre" instead of "sword", be not held to preclude the identification, the drawing is otherwise sufficiently well described; the dimensions agree. It is only surprising that the original should be in bistre, the copy being in Indian ink.

Römer argues in favour of an early date, about 1497, and the style of the drawing, so far as it can be judged by the copy, is also in favour of this supposition, so that the date is probably apocryphal. The details of jewellery, etc., supplied in the drawing, are entirely in Dürer's manner. For the creatures that form part of the big jewel on the breast, L. 252 may be compared. The tasselled fringe to the mantle strikes one as entirely in Dürer's manner, but it is not, as a matter of fact, very easily paralleled in his work. [PLATE II, c.] It occurs, as Römer points out, so early as about 1497 in the canopy over the throne of Domitian in the first Apocalypse woodcut, also on the robe of one of the Orientals in B. 117, which is earlier still, and again in 1510 on the tunic of the angel who expels Adam and Eve in the second woodcut of the Little Passion.

It is worth mentioning that the title "Charlemagne" is written in a 19th century hand on the back of the Northwick drawing, and this is also the old title—as old, at least, as Duchesne of the Amsterdam engraving. I hold, with Römer, that the subject is rather an Oriental despot, the absence of a cross on the orb which he holds as an emblem of sovereignty being a significant detail.

IV—THE LAMENTATION FOR CHRIST: AN UNDESCRIBED WOODCUT IN THE MANNER OF DÜRER.

A remarkable woodcut [PLATE III, g] undescribed and apparently unique, acquired by the

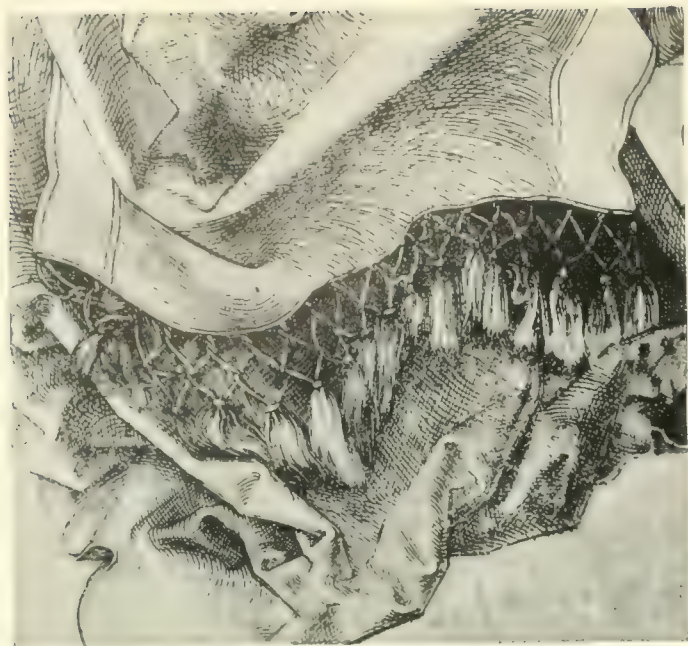
British Museum in 1919, with a number of other rare prints, from the collection at Northwick Park, deserves to be introduced to students, though it adds to, rather than solves, the problems connected with the inclusion of a certain class of woodcuts in the list of authentic works of Dürer's early time. The woodcut, in perfect preservation, measures 39.5 by 29.2 cm., and has the watermark of the scales in a form which Briquet (No. 2512) gives as occurring from 1496 to 1506. It has been exhibited for many months at the British Museum, without, so far as I am aware, attracting much attention. Its publication in the BURLINGTON MAGAZINE, with the comment which it requires, is more calculated to provoke discussion. Its resemblance in certain respects to the large signed woodcuts of Dürer of the late 15th century, the Apocalypse, the Great Passion, and the group of single subjects of similar dimensions, is so obvious as hardly to need pointing out. The relative space allotted to the figures in the foreground and to the distant landscape, the character of that landscape itself, with its rocks and trees rising high on the left, its fortified town with towers and tall church spires and its distant mountain range, all remind us of at least a dozen Dürer woodcuts of the date 1495—1500. The subject, the composition even, recalls in a general way the two pictures of the *Lamentation* at Munich and Nuremberg. The two holy women on the left, in gesture, pose and drapery, are specially near to Dürer. The sun and moon are very like those on the *Christ on the Cross* (B. 11) in the Great Passion. Does it follow from this that the woodcut can be attributed to Dürer himself, or regarded, as certain other unsigned early woodcuts have been regarded by various writers, as a copy from a lost original by Dürer? I think it would be very unwise to adopt either hypothesis. The differences from Dürer's style in detail are as marked as the general resemblance which I recognise. Let me mention a few of them. The ornamental nimbus has always been a difficulty, as it occurs on no signed woodcuts, but that has not deterred some of the best critics from accepting certain other cuts on which it is found, so I will not insist on that. But can anyone attribute to Dürer such a group as that of the Christ, with the strangely detailed face, the Mother falling so awkwardly over him, and the St. John with his mantle blown out violently to the right by some unaccountable gust of wind which leaves everything else quite calm? Where has Dürer drawn such realistic tears as those which stream from the eyes of the mourners on the left and right? The cross, neatly veined and neatly planed and squared, with the stiff tablet over it, is quite unlike Dürer's crosses made of roughly hewn stems with the bark left on them. The landscape has



1 Engraving attributed to Dürer, 31.4 by 21.3 cm. (Rijksprentenkabinet, Amsterdam)



2 Copy of a lost drawing by Dürer, 29.8 by 16.7 cm. (Capt. H. S. Reitlinger)



C—Engraving. Detail of drapery. (Rijksprentenkabinet, Amsterdam)



D—Crucifixion. Detail. By an imitator of Dürer. Woodcut. (British Museum)



E—Martyrdom of S. Sebastian. Detail of woodcut. (British Museum)



F—Martyrdom of S. Sebastian. By an imitator of Dürer. Woodcut, much reduced (British Museum)



G The Lamentation for Christ. By an imitator of Dürer. Woodcut. 39.3 by 29.2 cm. (British Museum)

its peculiarities, too, when one looks closer. The transition from the foreground to the background, made by the alternation of stiff curved lines of shading with patches of startling white is not in Dürer's manner. He manages these transitions more skilfully, without this abruptness. Compare the mountain range with those in Dürer's woodcuts, and you will find a very different geological structure. His mountains never slant up like these, all in one direction, from left to right, nor have they such a serrated outline. He can hardly ever resist drawing a flight of birds in the sky. Though even as early as in B. 61, the first woodcut of the Apocalypse, he has drawn a façade of pure Italian Renaissance and an obvious reminiscence of Venice in the dragon on a column, we shall never find him drawing anything so fantastic, so alien to the traditions of German Gothic, as the ornament, looking like wrought iron, rather than any kind of stone construction, which surmounts in three-fold symmetry the gateway of the town across the water.

Where then shall we look for the designer? I am not prepared with an answer, still less with a definite name, but I feel sure that the work is that of an imitator or plagiarist rather than of a woodcutter reproducing, whether at Nuremberg or elsewhere, an actual design by Dürer. There are two other unsigned woodcuts which present certain analogies to this. One is the very large *Calvary*, part of which is shown on PLATE II, D, of which impressions were acquired, just about the same time, by both the Berlin³ and the London Print Room⁴. Here we find not one type of ornamental nimbus,⁵ but five different varieties; Friedländer compares them to the insignia of five different classes of the same order. We find also something much more like the surprising architecture of our woodcut, but with a certain resemblance to the façade of St. Mark's, a detail which, with other Italianisms already pointed out by Friedländer, points to Venice as possibly the place of origin, and some German wood engraver living in Italy, like Jacob of Strassburg, as possibly the author of the woodcut. But the *Calvary* has much more claim than the *Lamentation* to be actually from a design by Dürer; it is a far superior work of art. The upper half, with the three figures on the cross, the angels, and the

little figures on horseback, is so exactly the real thing, that one can hardly resist the belief that it reproduces an actual Dürer drawing; the lower half is much more remote from Dürer, and it is there that Italian influence appears. The other woodcut is the better known and more frequently discussed *St. Sebastian* (Pass. 182, repr. Weisbach, "Der junge Dürer, p. 71) [PLATE II, E, F], of which there are also impressions at Berlin, Cambridge, and London, and in a collection of old prints now in the possession of Mr. B. T. Batsford; the London impression has the same watermark as the *Lamentation*. In this case I feel practically certain that we have another woodcut by the same hand as the *Lamentation*. We find exactly the same alteration of white and shaded patches of ground; a tower which exactly matches that on the right in our woodcut; similar trees on the rocks, with roots hanging in the air; exactly the same form of nimbus;⁶ and, what is more important, an almost identical type of face and treatment of the hair in the St. John and the St. Sebastian of the two woodcuts. The treatment of the nude, moreover, is very much alike in the Christ and the St. Sebastian. An apparently trifling detail which should not be overlooked, for it is most unusual, is the very wide black border-line common to both woodcuts.⁷ If I had known the *Lamentation* when I was compiling my first volume of the catalogue of woodcuts in the British Museum about twenty years ago.⁸ I should not have expressed so confident an opinion that the *St. Sebastian* was either a Dürer or a copy of a lost Dürer. I now hold that it is by the same hand as the *Lamentation*; but I consider the latter superior to the *St. Sebastian*, and at the same time more remote from Dürer. The *Calvary*, though nearer to Dürer again and superior to the other two, may yet very likely be by the same hand, though I find in neither of the smaller woodcuts the Italian influence which is so apparent in the large one. It is unlikely that woodcuts so near in style, and evidently also in date, to Dürer's own large early woodcuts were pro-

⁶ A similar form, but with an additional circle just within the outer circumference, occurs on the *Bearing the Cross* of the "Albertina Passion" (Weisbach, p. 78), exactly the same form on the *Christ on the Cross* (Vienna—Hofbibliothek, Berlin and London; repr. Röttinger, "Wechtlin," p. 44), where there is also a hewn cross, though not so neat as on our woodcut. The *Scourging* (Albertina) and *Crowning with Thorns* (B. app. 4, Albertina, Berlin and London) of this Passion have not, I believe, been reproduced. I do not think that this "Albertina Passion" is very closely connected with the group now under discussion. It is nearer to the Basel-Strassburg-Nürnberg group of illustrations (1492—1503), and appears to be accepted by Dr. Friedländer ("A. D. der Kupferstecher und Holzschnittzeichner," 1919, p. 138), equally with that group as Dürer's own work.

⁷ The border of the London impression is cut, but the width can be seen in Weisbach's illustration.

⁸ I. 268. 2.

³ Published by Friedländer in *Berichte aus den Preussischen Kunstsammlungen*, 1910/20, XLI, No. 2, F. shows conclusively that the woodcut previously published by W. Weisbach in "Der junge Dürer" is a copy. The Berlin Cabinet possesses not only the original and the copy, but also the blocks from which the copy was printed.

⁴ From the J. Franck Bright sale, 1918; like the impression recently bought for Berlin, this is the original cut.

⁵ Varied, it is true, by the cross and rays in the case of Christ, and rays only in the case of the woman in the foreground, but always with the same rim.

duced at Nuremberg under his very eye. Whether the imitation was authorised or piratical, there is nothing to show; but with every addition of another woodcut to this doubtful

group, which now consists of three, it becomes more improbable that a genuine Dürer original has existed, now lost, but of which the copy has survived.

TWO NEWLY DISCOVERED LA TOURS BY ELIE FLEURY

PRIVATE collectors are happily becoming more and more in the habit of lending pictures and other works of art to public galleries, and it behoves the Press to encourage these collectors to part temporarily with their possessions in order to afford their contemporaries an opportunity of sharing enjoyment.

An example of this kind has already been given for some time in Liège, where the beautiful mansion known as the Hôtel d'Ansembourg, acquired by the town, is wonderfully enriched by works of art lent by a number of local collectors. There, very happily placed, we saw in 1905 the portraits of M. and Mme. de Mondonville, two pastels undoubtedly by La Tour, which came to rest in Liège under the following curious circumstances. About the middle of last century a gunsmith antiquary of Liège, named Crahay, whose business was to trade in old weapons, bartered to his fellow armourers of France, Holland and Germany his guns and muskets in exchange for old pictures destined for the collectors of Liège. In this way he brought from Paris these masterpieces which he offered to one of the Liégeois in exchange for some slight service. Mr. Brahy-Prost, who later inherited the two pieces of pastelled paper, finding the death duties very heavy, sold the pictures to a Parisian private collector.

It is not irrelevant to make this digression to arrive at the subjects of our essay, two pastels by the Master of St. Quentin, also lent to a public gallery, which similarly fell into the hands of their present owners. Our readers know that there exists at St. Quentin an incomparable "Museum of the Life and Culture of the 18th Century," in which are eighty-seven pastels of Maurice Quentin De la Tour, consisting of finished portraits, copies and preparatory sketches, once decorating the painter's studio in Paris and afterwards bequeathed to his native town by Maurice Quentin's brother, Jean François De la Tour, who first inherited them. It has already been told how this collection of pastels in the town of St. Quentin escaped wilful destruction during the war and came to be deposited in the Louvre. There the collection is enriched by two loans of the highest interest, acquired as follows:

Last year a mixed collection of paintings and pastels belonging to various amateurs was put

up to auction by Georges Petit. One portrait of a woman, in pastel, attributed in error to Vigée-Lebrun, was purchased by a dealer and afterwards identified as La Tour's *Mlle. Ferrand meditating on Newton*, shown in the Salon of 1753.

Between the death of Louis XIV. and the Revolution a new world was born, or, rather, an old world was reborn. Men wanted to know all, to see the reasons for all things, and La Tour himself was much prouder of his absurd conceptions of the system of the universe than of his talent as a painter. Everyone talked nonsensical geometry, astronomy, philosophy. Women were as keen as men, and so we find this *Mlle. Ferrand*, who held a learned salon at the Convent of S. Joseph in the Faubourg S. Germain, meditating on Newton, who was tremendously in fashion about the year 1750. De la Tour exhibited in 1753, among eighteen others, two portraits of women in exactly the same pose: *Madame de Mondonville leaning on a clavecin*, on the top of which an album of her own musical compositions lies open, and *Mlle. Ferrand meditating on Newton*, leaning on a table which supports a folio of the works of Newton.

The other pastel lent to the S. Quentin collection depicts a man, picking the strings of a musical instrument, which it is not difficult to identify with *M. du Mont le Romain*, professor of the Royal Academy of Painting and Sculpture, playing a guitar, hung in the Salon of 1742. A dealer purchased this example from a private collector, and presently found the companion picture to his pastel relegated to a dark corner in the Louvre. This other portrait, *Dumont le Romain, adjoint à Restout*, De la Tour painted as his second diploma picture for the Royal Academy of 1748. He took it back with that of Restout, to whom he owed, as he himself said, "valuable lessons," and on the strength of some stupid criticisms he altered and spoiled both portraits irremediably.

But if the portrait of 1748 is only the shadow of a pastel, that of 1742 still bears the mark of a master who had no need to sign his works. That rather violent and fantastic humour, that exceptional vigour, which his contemporaries found in Jacques Dumont are apparent in this portrait, and the smallness of the head in relation to the bust is a further sign of the athleti-



1. *M. du Mont-le-Romain playing a Guitar*, by Maurice Quentin De la Tour. Pastel. 63 by 52 cm. (M. Paul Caillaux)



3. *Mademoiselle Ferrand meditating on Newton*, by Maurice Quentin De la Tour. Pastel. 71 by 59 cm. (M. Louis Dumoulin)



Cavalry Officer and Groom, by Bellotto. Canvas, 73.5 by 65 cm.
(Van Diemen Gallery, Berlin)



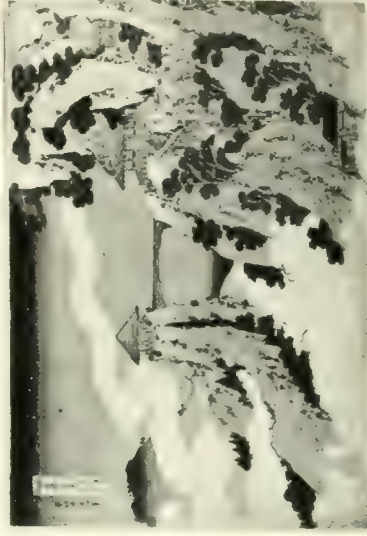
T—View of Fuji, by Hokusai. Original *U—View of Fuji*. Undated copy of issue of 1889.



U—View of Fuji. Rare edition.



W—Many going up. Copy of 1889 issue with dated margin



X—Hanging Cloud Bridge, by Hokusai. *Y—Hanging Cloud Bridge*. Late forgery. Original issue



cism of the sitter. But the keen glance, the admirable hands, the harmonious fantasy of the costume and the instrument, the technique of which is wonderful, are the work of an artist whom nothing escapes which can help to build up the physical and moral resemblance to the model.

Jacques Dumont was the only painter in a long line of sculptors running from 1660 to 1884 and ending in Augustin Dumont, the author of the *Spirit of the Bastille* and of the *Napoleon* of the Vendôme Column. Jacques Dumont (1701—1781) had studied in Rome, whence the surname Le Romain which he took and his colleagues ratified. His works, nearly all of the heroic type, have become rare, but

the Louvre possesses one remarkable example: *Madame Mercier, nurse of King Louis XV., and her family*. The first portrait of Dumont by De la Tour, that of 1742, which we have described here, strikes one as being almost an incident of studio life; it is as though the painter had surprised his friend playing his guitar and had said to him, "Don't move!"

Whilst the massacred portrait of 1748 is obviously inspired by the earlier one, it shows us Dumont-le-Romain drawing on his knee and depicting, so far as one can still judge, an incredible action. This time the assistant to Restout, the Director of the Royal Academy, was at the height of his official honours. If he still played the guitar, he did it in private.

BELLOTTO'S EQUESTRIAN SUBJECTS BY TANCRED BORENIUS

READERS of the BURLINGTON MAGAZINE will recollect how, à propos of the publication of the two pictures by Bellotto now in the collection of Dr. J. Seymour Maynard, M. Paul Ettinger drew attention to two paintings—originally like Dr. Maynard's, in the possession of Stanislas-Auguste, last King of Poland—which show Bellotto in the unfamiliar aspect of a painter of horses.¹ The accompanying reproduction of a picture belonging to the Van Diemen Gallery at Berlin [PLATE], and a photograph of which I owe to the kindness of Dr. Eduard Plietzsch, enables me to illustrate yet another example of that little-known section of Bellotto's work. As may be seen from the illustration, the picture shows in the foreground a cavalry officer on horseback, accompanied by a groom, both in the foreground of a landscape which in the background shows a fantastic medley of architectural motives, the middle distance being occupied by a bridge spanning a small waterfall and crossed by a herd of large oxen. The head of the principal figure is full of charac-

¹ See THE BURLINGTON MAGAZINE, vol. XXIX, Sept. 1921, pp. 108—113; Nov. 1921, pp. 249, etc.

ter and must surely be a portrait; his identity should not be impossible to determine, all the more so as the uniform must give important clues to it as well—on his wallet, moreover, there is a monogram, containing the letters FBC, surmounted by a coronet. The picture is not, as I at one time thought possible, identical with the two equestrian subjects referred to by M. Ettinger and representing one, Colonel Koenigsfeld, teaching horsemanship to Prince Poniatowski, and the other a stable scene with a groom; this may be seen by referring to the reproduction of the two last-mentioned pictures published in the October-December number of the "Starye Gody" for 1919. But a comparison with those two examples fully confirms the ascription to Bellotto of the picture here for the first time reproduced: notably the characteristic drawing of the horses is absolutely similar in all three. Perhaps M. Ettinger or some other critic familiar with Polish art history and iconography may be able to throw further light on a picture which, in any case on its artistic merits, is an interesting addition to Bellotto's œuvre and so vividly suggests the peculiar atmosphere of Polish-Saxon rococo.

THE IDENTIFICATION OF JAPANESE COLOUR PRINTS BY WILL H. EDMUNDS

COLLECTING is an idiosyncrasy of human nature. The art or business of collecting, whatever the subject to which it is applied, can only be acquired by specialised study, and in no subject is that primary necessity made more clearly manifest than in the subject of Japanese Colour Prints. The old method of being satisfied with what appeals to the eye will

no longer suffice, with a market overcharged with late reprints and later forgeries; yet over and over again may be heard the same lame excuse offered for the possession of a faulty copy of a comparatively easily acquired print, "Oh, well! I like it; it pleases my eye." There are very often clear and definite reasons why such a print should not please the eye, and among them is this: that which the artist designed, supervised

and corrected in its production is the most likely to be the best finished product, and any cheap afterthoughts of commercial producers who, working on an artist's popularity, sought to foist an imitation on the market, minus one or more colour blocks for cheapness and profit's sake, must fail in the artistic ensemble the artist sought to achieve; and that this was done by publishers of Japanese colour prints is no matter of doubt or question. Hence the stress laid on first editions by anyone mindful of the great or little differences to be found in the various issues of at least the more popular of those polychromatic prints of the Japanese Ukiyo artists—prints which in many instances were produced before Europe had devised its schemes of colour printing—and those of the later and still more popular landscape artists.

A good number of books have by now appeared on the general subject, each succeeding volume being more or less an echo of those preceding it. All are more or less gushing with admiration for the art, and seductive in their praises, but one may turn over volume after volume in vain for any of the specific details as to editions and states such as are to be found in books relating to other branches of art. For the collector of European prints in general, there is Bartsch; for the collectors of the work of individual artists, from Rembrandt to Whistler, there are special monographs giving all particulars of the variations in states of the works in question; but for the collector of Japanese prints there is nothing of the kind in any of the long, windy dissertations that have been published. The first indication of a practical knowledge of the variations in prints was given by Mr. J. S. Happer in the catalogue of the sale of his Hiroshige collection at Messrs. Sotheby's in June 1909—a very valuable contribution which grapples directly with the subject; but it deals only with one artist, and needs, like all pioneer work, much amendment. That work has been followed up in all the later catalogues of Messrs. Sotheby. It was Mr. Happer, too, who first discovered, and made public in Europe, the Japanese method of dating prints—afterwards perfected and extended by Major J. J. O'Brien Sexton. The later books on the subject by writers with a chatty style and a faculty for digging eyes out of other people's potatoes, exhibit for the most part very little practical knowledge, and the mistakes they make may usually be traced to the sources from which they were copied. That mistakes should occur in this difficult study is not surprising, since few Europeans have such an intimate acquaintance with the Japanese written language as not to be subject to the pitfalls which everywhere abound. The constant variations in publishers' and

artists' seals, and the alteration of their positions on the prints, which serve to differentiate one issue from another, require no ordinary amount of patience to follow out and note, and would demand of the most enthusiastic investigator far more than could be accomplished in a single lifetime. Possibly it is this reason that has damped down even the beginnings of original research, and given us only the generalities to be found in Ficke's "Chats on Japanese Prints" and echoed in Stewart's "Japanese Colour Prints."

The first thing to do is to seek clear definitions of the terms Re-print, Forgery and Re-production. For on these terms there is too much confusion as may be seen in Ficke echoed by Stewart:—

Reprints are impressions made at a time so long after the original edition that they have not the original colouring. The register of such prints is generally faulty, and the lines are not sharp. Early reprints are merely late editions of the originals, and are not objectionable if the blocks have not become worn, but late ones are undesirable (p. 432).

This definition is far too indefinite. Reprints are reprints or re-issues, no matter at what time they were reprinted. The register of such prints is not generally more faulty than that of many examples from the original issues. The lines in the reprints may be quite as sharp as those of an original issue or edition, and are often sharper than late impressions of an original issue. Early reprints cannot be late editions, and such early reprints are often from blocks that have been recut after having become worn or damaged.

Forgeries are works produced in the style and over the signature of some famous artist. Since they have no prototype among the artist's real works they present difficulties of their own; there is no copy of the same print with which to compare them (p. 432).

There are certainly such forgeries as here described, but they by no means exhaust the list. There are a very large and increasing number of prints, produced long after the artist who designed them had died and had no further voice in the matter, and all demand on the part of the Japanese public had ceased, which have been produced to suit the tastes of American and European collectors desiring copies of such specially interesting survivals, and the originals being high-priced, it paid certain individuals to pander to the demand of the foreigner. Such prints are far more numerous and quite as much forgeries as those defined by Mr. Ficke.

Reproductions are prints made from new blocks cut in imitation of the original ones. For unknown reasons a second edition of certain prints sometimes was made very shortly after the first from recut blocks. These prints have no necessary difference in beauty or value from those of the first edition. But such cases are few. Far commoner are the reproductions proper—most of them copies made within the last twenty-five years, sometimes with fraudulent intent and sometimes merely as honest commercial copies (pp. 432-3).

Look at it how we will, recut blocks can never

be the blocks from which an original edition was printed, the principal thing to be achieved is to be able to detect them; they may have "no difference in beauty," though that shall not go without question; but as to "no difference in value from the first edition"! that is simply ridiculous, except in those few cases confined to Hiroshige's prints, where an entirely new design, and not merely a new block, was substituted for another. Now here is the greatest muddle, for there is no practical difference to be observed between what are termed Reproductions and what are termed Reprints. He goes on to say:

The ordinary modern reproduction is not hard to detect.
 . . . Generally the lines of the block are clumsily cut.
 . . . The colours of a reproduction constitute perhaps the most definite danger signal. . . . There are, however, a few reproductions of so fine a quality that detection is extremely difficult.

So, after dosing the collector with the ease of detection, and dulling his perceptions, he proceeds to—what?—possibly make an easy descent from these lofty pretensions, and this follows:

Certain specific reproductions are to be guarded against. Many fraudulent copies of Hiroshige's "Monkey Bridge" and "Kiso Snow Gorge" are on the market; all those I have ever seen are so poor in colour and so different in line-details that it seems incredible that any one should be deceived,

and yet in the sale catalogue of his collection, Lot 763, the "Kiso Snow Gorge" there is reproduced an unmistakable fraudulent copy, a forgery, of quite modern make, and the "incredible" is decisively proven to be possible, even with so gifted an exponent of dangers awaiting the inexperienced. That some of these modern reproductions or reprints are not so easily detected may be illustrated by an amusing incident in 1908, when in the auction rooms, one of the experts on Japanese prints in one of our public museums and a well-known dealer in the same articles, were in competition up to two guineas for nine prints of the Tokaido series by Hiroshige, which could be bought in any numbers at importers in the city for twopence halfpenny apiece, and hundreds of such prints are still passing from hand to hand as quite pleasing to the eye—among the uninitiated.

First then for clear definitions:—

Reprints are the later editions of any work issued to suit the demand of the Japanese market.

Forgeries are prints purporting to be the work of an artist whose signature is imposed on them, but which are by another artist; and also all such prints of modern fabrication designed to imitate earlier works.

Reproductions should only mean such facsimiles as are printed without any intent to deceive, on paper quite different from the original issue or later edition; such, for instance, as are published by the Shimbi Shoin.

There is no certain *single* point by which an original issue of a print may be proven, but there are certain *single* points which will indubitably prove a print to be other than the original, when once the status of the original has been proven and accepted as a standard. It is commonly said by collectors that original issues may be determined by the fineness of line, and Mr. Ficke appears to hold that opinion, for he says that in reproductions "generally the lines of the block are clumsily cut, lacking the grace and strength of the original." This is certainly an error, for the re-cut blocks of his reproductions may be as perfect as in the original, assuming both copies are early impressions from their respective blocks, for not all copies of the original issues maintained the fineness of line to be found in early impressions, and this is especially to be observed in the prints by the later artists, which were issued in ever-increasing numbers, so that the later impressions suffered from the gradual thickening of the lines by usage, and eventually new blocks had to be cut. An exact example of this may be seen later in dealing with prints by Hokusai. What is most observable in reprints is the cheapening of production by the omission of one or more colour blocks in such minor parts of the picture as appear of little importance to the general effect, and are therefore less noticeable in their absence, as may be proven by scores of examples, some of which will be here recorded. In all impressions of original issues considerable differences may be found, on comparing one with another, more or less due to the very simple method of printing, but also apparently often due to the caprice of the printer, who sometimes altered the colour of the sky or horizon; but most of such alterations are to be found in the reprints. With the originals a perfect print or a less perfect print would rather depend upon a little more or less pigment, applied to a little more or less damped paper, a slight difference in the pressure applied, or a want of exactness in laying the paper down to the register nick, any of these factors would make a decided difference in the quality of any impression, and it is only by seeing the finest impressions, and comparing them with others of lesser quality, yet original issues, that the occasional enormous differences can be appreciated. A good example of this is the print No. 42 of *The Sixty-odd Provinces*, by Hiroshige, the *Oyashiro* at Kizuki, with women in mist approaching the temple. A good print of this may be bought for anything from 20s. to 30s., but a fine copy with a white fleecy mist, instead of the usual grey foggy mist, passed hands at £10 10s. 0d.

The class of print upon which may be found the greatest differences is precisely that class

which found less favour in Japan at the time they were first issued, but became most popular in Europe. In Japan, Hokusai as a print designer was not so popular an artist as to create a demand in Japan for many editions of his *Thirty-six Views of Fuji*. There certainly were two editions in the original form—one with blue outline blocks and one with black outline blocks—and the change was probably made during the period of the first publication since a few of the views are known only with black outlines. But it is doubtful if any other edition was produced until 1889 or forty years after Hokusai's death, when an edition with entirely altered colouring and without title panels was issued. On this set the title on the block was altered to *Zen Hokusai Fuji Shokei*, and the place names were also placed on the block without the panels. Each sheet had on the right margin the date "*Meiji 22, 12th month 10th day, ready for sale same year, same month 18th day*," that is, 18th December, 1889. On the left margin was the name of the publisher, *Okura Magobei, of 19 Nihon Bashi, Tori Ichome*. One of these prints is shown on PLATE II, w—a view entitled *Shonin Tozan*, "Many going up." In most cases these dated margins have been cut off, but there appears also to have been an edition of the same appearance entirely without the dated margins, as may be seen in PLATE II, u. In PLATE II, t, is shown the original issue of the *View of Fuji* from the Inume Pass, Koshu. PLATE II, u, is the undated copy of the 1889 issue, and PLATE II, v, the same view from an edition very rarely met with, only some four or five copies having come under observation. The increasing demand for Hokusai's prints in Europe, however, soon stimulated Japanese endeavour; the old blocks were used when possible, but many new ones had to be cut to meet the demand for fresh copies, and in the haste to supply, the block cutters (carpenters, not engravers) now and then either made silly mistakes, or purposely altered the original lines as drawn by Hokusai, so that we find such alterations as are figured below.

In dealing with Hokusai—or later with other artists—it must be remembered, that it is not the purpose of this paper to specify clearly which are first issues—so many points are involved, and space forbids—but to give clear examples of points in recut blocks which prove they are *not* the originals, and to visualize such alterations as may be most easily remembered, so that chancing upon a copy with such lines the collector may beware. The points given are simple and can easily be memorised, but in any copy bearing such a change of outline other changes may be also detected.

Taking the *Thirty-six Views of Fuji* (really

forty-six), the first concerns No. 9, according to the De Goncourt order, *San Ka Haku-u*, "A Shower below the Summit." Both tracings are from the collection of a well-known gentleman who might be called an expert, and one who prided himself much on the fine line copies as the original impressions. [PLATE I, A] is the mountain top of the original issue, a little worn; [PLATE I, B] the recut block, but an early impression. The mountain tops, being outstanding points in the design, most easily caught any damage inflicted on the blocks. That of *Inume*, No. 16 of the series, has an original top as PLATE I, c, and recut as PLATE I, d. Of the great masterpiece No. 20, *The Great Wave at Kanagawa*, there are several variations, so a tracing from an original issue is given of the foremost curl of the wave, and of the mountain top [PLATE I, F & E]. Any deviation from these lines may be taken as proof of a late issue and recut block. With No. 27, *Shichi-ri-ga Hama*, a very marked change is observable: the original shows a cloud forming a column-like rising steam [PLATE I, G], which should be in a pinky orange colour. The recut block [PLATE I, H] is printed in a blue sky, all in blue. There is however another form of this print, the whole of which is in blue, and in this the original form of the cloud appears, but not in the pinky orange colour. In No. 29, *Umesawa*, there is a pointing finger of cloud stretching forth from right to left in the centre of the scene. The original issue gives [PLATE I, J, on the left] a very easy thing to recut, yet the recut block shows the marked difference found in PLATE I, J, on the right. On the *View of Fuji seen from the Balcony of the Temple of the Five Hundred Rakan*, No. 32, there is a post of the balcony rail on the left which in the original is as PLATE I, K. Recut it becomes as PLATE I, L.

Of Hokusai's Waterfall Series there have been many forgeries; they may be called by no other name. They were not issued for Japan and could not be bought for the common price of the usual reprints, but from five shillings to seven and sixpence was the usual price asked by the importers. When they came to the collector, the price rose considerably. Readers of the BURLINGTON may corroborate the statement that they had been had to the tune of eight guineas and ten guineas by important trading concerns, for some of those forgeries, exposed by the writer. And this is how you may know them:—

Perhaps the most popular is No. 6 of the De Goncourt order, *Aoi-ga oka*, "The Hollyhock Hill Fall." At the corner of the hill, by the roof of the house on the left, the outlines are

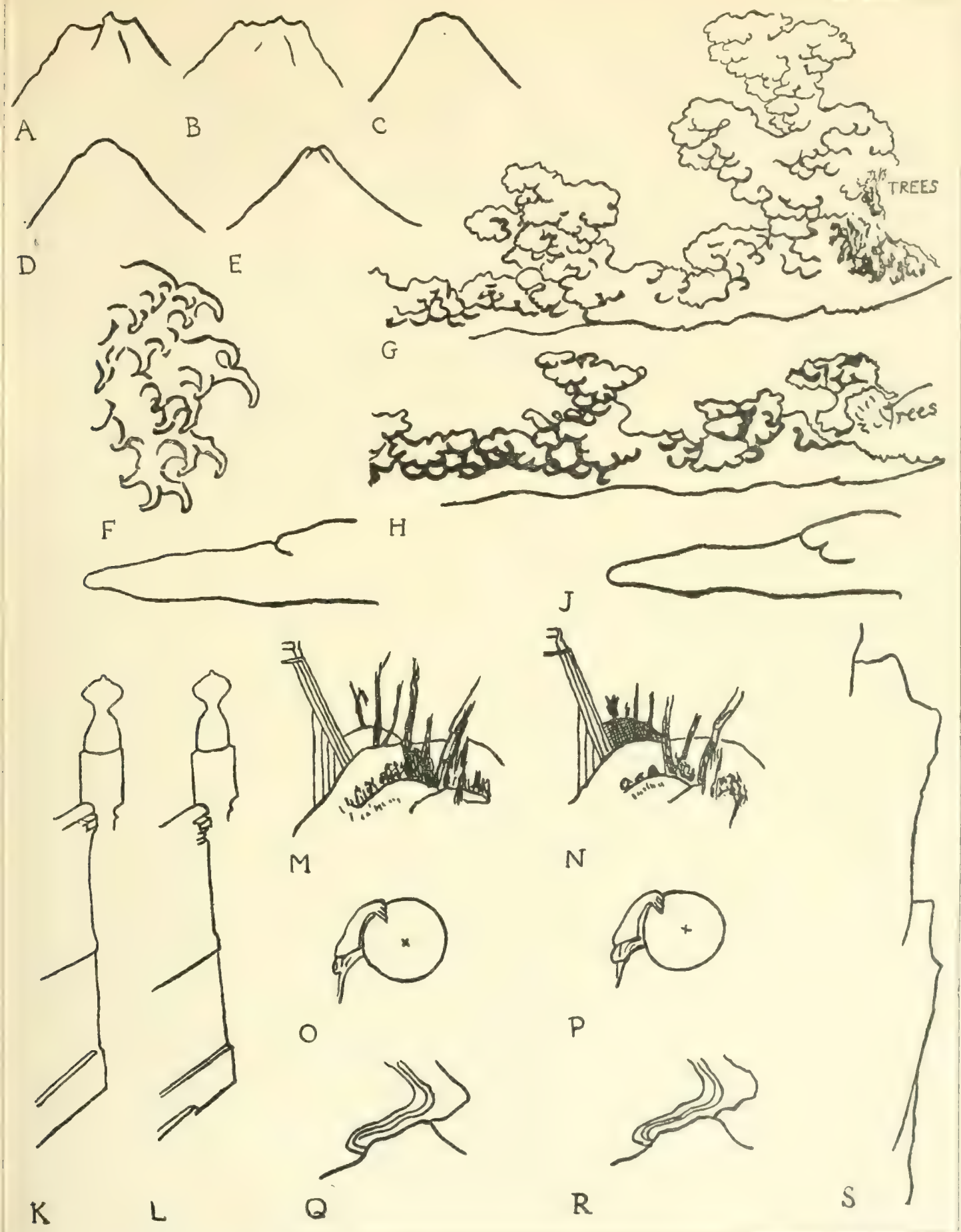



Diagram of Variations in certain Prints

rendered in the first issue, as in PLATE I, M, while in the recut block [PLATE I, N] the little bump at the top nearest the house, shaded with lines is there, similar to the original, but the colour block of green covers up that shaded portion which in PLATE I, M, is shown in a yellowish colour, corresponding to the lower hill slopes. In *Yoro no taki*, No. 8, a man is standing below the fall looking up and holding on his hat; mark that his fingers appear to form a cleft in the hat V shaped, in the original there are two upright lines in the cleft V as in PLATE I, O, but in the recut block these lines are increased to three as in PLATE I, P, the little x in the centre of the hat is also altered to +. A very slight change, duly noted, may serve to help to the discovery of other changes in the cutting of blocks for No. 5, the *Amida no taki* of Kiso. In the hole at the top from whence the water flows, supposed to be like the head of Amida, the lines of the water flow thus in the original [PLATE I, Q] with just this little difference in the recut form [PLATE I, R], observable only in the junction of a line, where in the original there is a break. For *One no taki*, No. 11, the original outline of the fall at its top edge and right side is given, the sharp points in these lines [PLATE I, S] appear to have been damaged rather often, as several variations are to be

ANTONIO CANAL

BY GEORGE A SIMONSON

 HE Venetian painters of the 18th century often became nomads. Tiepolo died in Spain as a court-painter, Pietro Rotari attached himself to the Empress of Russia and went as far as St. Petersburg, Paris welcomed Rosalba Carriera, Bellotto met with Royal favour in Munich, Dresden, Vienna and Warsaw,¹ where he died, and, lastly, England attracted not only the two Riccis (Sebastiano and Marco), but also Antonio Canal. It is difficult to write about Canal without some short reference to the rôle played in art history by his nephew and pupil Bernardo Bellotto, who, to shine in his more illustrious uncle's reflected glory, assumed his soubriquet of Canaletto at an early age,² and once having adopted it, continued to affix it to his own name when he signed his pictures, etchings, and drawings. It is because Bellotto became a court-painter that we know so much more about him than about his uncle.

¹ M. Paul Ettinger's pamphlet, entitled "Bellotto en Varsovie," published in Russian (1914), with many illustrations, is so little known that the writer takes this opportunity of drawing attention to it.

² There is in the Turin Gallery a view of that town by Bellotto, signed Canaletto, and dated 1745, which he made for the King of Sardinia in his twenty-fifth year.

found, and it is not easy to visualise an exact and simple point of difference from the original; so also in some of the other prints of this series, it is not merely outline, but colour blocks, which are involved, as in No. 1, *Kirifuri no taki*, where it might be shown how the lines nearing or touching the men's heads in the foreground vary, but some of these are affected by the colour blocks, and are not easily reproduceable here.

The series of *The Celebrated Bridges of the Provinces* affords an easy method of determining editions. All original issues have the title panels in pale yellow with the exception of No. 1, *The Reflected Moon Bridge at Arashiyama*, on which the title panel is white, and it would appear that all later editions have the title panels altered, from the pale yellow to some other colour, and so one may know them. On PLATE II, X, is shown the original issue of *Kumo-Kake bashi*, or Hanging-cloud Bridge of Guido San, Ashikaga, while PLATE II, Y, on the same plate shows a late forgery with a red title label and without any publisher's seal or sign.

It must be remembered that only such points as are capable of simple and direct illustration have here been dealt with. An elaborate treatise compiled regardless of cost would be required to deal fully with the subject.

It has been the practice abroad to write about the two Canalettos in conjunction. In 1877 Rudolf Meyer's monograph on their etched work appeared, and in more recent times two further publications have been issued: Octave Uzanne's critical biography of the two masters in 1906, the scope of which is defined by him as "réunir en une gerbe synthétique les documents et les références autorisées" and Giulio Ferrari's short illustrated appreciation of their *œuvre* in 1914. It is right to establish comparisons between Canal and Bellotto, since they were closely associated by family and artistic ties, but the perpetual linking of their names is uncalled for and liable to obscure the true worth of the two masters. In Italian art literature Bellotto is sometimes extolled at the expense of Canal. The teacher is vastly superior to his pupil in every respect, and deserves a monograph in which Bellotto is not constantly "dragged in." Though there is a French volume on Canal by Adrien Moureau, its real subject is not the *caposcuola* of the Venetian 18th century landscape painters, but Venetian art during its decadence.

Besides Guardi and Bellotto, less capable pupils rallied round the master and school pieces of very different degrees of excellence



A—*Whitehall from Richmond House, by Antonio Canal.* Canvas, 1.16 by 2.38 m. (Duke of Buccleuch)



B—*Chelsea Hospital and Ranelagh Gardens from the Thames, by Antonio Canal.* Canvas, .96 by 1.22 m. (Cotswold Gallery)

issued from his workshop, all alike labelled with the generic appellation "Canaletto," to make them more marketable. The fact that the master clung to his adopted nickname to the end of his days, tended to make the confusion between his own works and those of his *bottega* worse confounded. We find him alternately described as Canaletto and as Canal in the minutes of the meetings held at Venice of the Academy of Painters and Sculptors which he attended regularly since 1763. It was in this year that he became a member of the Academy. It is owing to the ambiguity of his assumed name that misgivings as to the identity of the master who came to England, arose in the mind of George Vertue, in the first place, and, later on, in that of the late Mr. Herbert Horne.

"It would," writes Mr. Horne,³ "form not one of the least remarkable curiosities of connoisseurship, could it be clearly established that the painter who came from Venice as Antonio Canal was merely one of his imitators." No unprejudiced reader of Mrs. Finberg's very interesting article in the new volume of the Walpole Society (August, 1921) entitled "Canaletto in England," is likely to believe that it was a clever impersonator, not Antonio Canal, who visited this country. There remains, however, a difficulty. How is it that the master's English work is aesthetically as well as technically so vastly inferior to the views of Venice upon which his fame rests? One may perhaps partially account for the gulf between these two phases of his art by remembering that an artist is only at his best when head, heart, and hand co-operate in his work. Canal was a true Venetian, and it was not to be expected that he could paint London with the eyes of love with which he portrayed his native city. There are English masters who shared his affection for Venice, for instance James Holland; but when he transferred his activity from Venice to Dutch scenes, he failed, like Canal, to impart to his northern impressions the beauty of colour and distinction of his Venetian studies. Only in very few early examples of Canal's views of London do we find topography made pictorially impressive. The Duke of Buccleugh possesses one such example (a view of Whitehall)⁴ and the Duke of Richmond and Gordon two others, namely, a

view of Whitehall from Richmond House and a view of the Thames from Richmond Terrace. Had Canal only left to the world his English œuvre instead of the rich legacy consisting of his views of Venice, Roman scenes, and those *capricci* which his Venetian contemporaries admired as much as the English public liked his accurate topographical renderings of London, he would in all probability not have ranked much higher in the estimation of posterity than Samuel Scott.

To return to the article on "Canaletto in England," the student will be glad to see transcribed in it, in their entirety, the valuable notes of George Vertue concerning the Venetian master. Not only had Vertue a truer appreciation of Canal than his famous contemporary Horace Walpole, but he had also acquired a fuller knowledge of his personal history. The independent fresh evidence furnished by Mrs. Finberg as to Canal's dealings with his various patrons forms her chief claim to grateful acknowledgement. The new matter relates to Canal's activity both at Venice and in England. His achievement in this country did not begin and end with the output of pictures. He exercised a considerable influence over later English artists, such as Girtin, besides having a large following among those of them who were contemporary with him. For this reason the fresh light shed upon the chapter of his London life is of special interest to Englishmen. But a glimpse we get of Canal at work in Venice through new documents transcends in general interest what relates to his stay in England. Incidents connected with both scenes of the painter's activity are related in some letters which were written by a certain Owen McSwiny to the second Duke of Richmond. These are now published through the kindness of the Earl of March in whose private archives they are preserved. The Earl of March is a descendant of the Duke. Already before Canal came to England, the Duke of Richmond had employed at Venice McSwiny in the third decade of the 18th century for the purpose of purchasing pictures direct from the artist's easel. When Canal was in London, Mr. Joseph Smith, who was a friend of McSwiny, wrote to him to ask him to recommend Canal personally to the Duke of Richmond. As a result of this introduction, His Grace commissioned the Venetian to paint two views of London from his house (*Whitehall from Richmond House* and *The Thames from Richmond Terrace*) McSwiny's previous intercourse with Canal at Venice is dwelt upon in his letter to the Duke from Venice, dated November 28th, 1727. It forms entertaining reading. "The fellow," he writes, "is whimsical and varies his prices every day; and he that has a mind to have any of his works must not seem too fond of it,

³ See the articles of Mr. Herbert Horne in the *Magazine of Art* (1899, p. 241 et seq.).

⁴ This view (46 in. height by 93 in. width), which is reproduced in this magazine [PLATE A], is taken in the direction of Charing Cross; the site of the houses on the left of the road is now occupied by the Government offices; beyond is Holbein's Gate, now the Horse Guards, and immediately opposite, on the other side of the road, the banqueting hall of Whitehall Palace; on the right are Montagu House and Richmond House with the river beyond and St. Paul's in the distance. The writer already drew attention to this imposing picture in his article in the *Nineteenth Century* on *Francesco Guardi*, December 1906, p. 959.

for he' be ye worse treated for it both in price and painting too."

A Venitian, namely Antonio Maria Zannetti, was no better treated by Canal than McSwiny, if we may judge by the contents of a letter dated July 24th, 1728. Speaking in it⁵ of a painting, described as being "di un gusto sopraffino, di una finitezza perfetta e nello stesso tempo toccato con singolar maestria," Zannetti writes to his friend Cav. Gabburri, of Florence:

I transmit to you the receipt of Signor Canaletto, to whom I paid 15 sequins for the stipulated small painting after having with great trouble kept back one of the 16 sequins which he persisted in claiming, pretending that even at the higher price he was doing me a great favour.⁶

It is instructive to confront a passage relating to the multitude of commissions which rained upon Canal at Venice, in McSwiny's letter of the year 1727, which is addressed to the Duke of Richmond, with what Mr. Joseph Smith, his friend, wrote at a somewhat later date, that is in 1734 (Sept. 18th) to Lord Essex, who at the time was the British Envoy at Turin.

The difficulty of inducing Canal to execute commissions entrusted to him is the theme both correspondents harp upon in very similar terms. McSwiny remarks⁷:

He (namely Canal) has more work than he can doe in any reasonable time and well; but by the assistance of a particular friend of his, I get once in two months a piece sketched out and a little time afterwards finished by force of bribery.

Mr. Jos. Smith writes from Venice:*

By force of a constant reminding Canal of his engagement to serve Lady Essex, I have made him set aside some other work . . . and apply all his skill to finish the four pieces she commissioned me to procure for her.

It is because Canal was so full of work in England, as well as at Venice, that he required other "hands" to help him to produce the "pieces" which foreigners vied with Venetians in purchasing from him at high prices. His output of single-handed pictures in this country was probably as limited as it was in his native home. Since 1854 the duration of Canal's stay in England has been a subject of controversy in the pages of "Notes and Queries," and it is taken up again by the master's latest English biographer who contends that it lasted some eight years, that is, from 1746 to 1754, or even to 1755. Though it cannot be proved that Canal was in England in 1756, it is not likely that he was at Venice in that year. For in 1756 the new Academy of Painters and Sculptors was founded in that city, and it is almost inconceivable that

Canal would not have become an original member of it, had he been there.

To establish Canal's presence in London in 1754 and 1755, Mrs. Finberg has to tread upon somewhat thin ice and fall back upon the copied inscriptions behind two pictures by the master, one of which is in the National Gallery (the *View of the Interior of the Rotunda at Ranelagh*), whilst the other (*A View of the Capitol in Rome*⁸) has disappeared. The original endorsements on the back of both (which were afterwards copied by a Mr. John Disney) were probably in Canal's own handwriting. The date behind the picture in the National Gallery (namely 1754) may accordingly be accepted as a link in the existing chain of evidence showing that Canal was in London in that year and analogously the date 1755 behind the other picture *View of the Capitol in Rome* may serve to establish that he was still in the same city in the following year. In wording, the inscriptions behind both pictures show a striking similarity suggesting that the same person wrote them. The following is the text of the inscription on the lost picture of the Capitol: "Fatto nell' anno 1755 in Londra con ogni maggior attenzione, ad istanza del Signor Cavalier Brand padrone mio stimatissimo, Antonio Canal detto il Canaletto."

Between Canal's first and second visits to England, as Orlandi informs us in his *Abece-dario Pittorico*, the artist spent a short interval of time at Venice to which, on his return from London, he is said to have brought back "sundry sketches of the most noteworthy views and sites of that vast city which, it is to be hoped, he will be able to transfer to canvas at his convenience." We learn from what appears to be a reliable source that the picture of the view of Whitehall (Duke of Buccleuch) was bought by a Mr. Crewe, at Venice, from Canal. It may be presumed that, if Canal had painted this very large picture in London, he would not have taken it with him to Venice. It seems more likely that the sketch for the painting was made in London and that it accompanied him to Venice, where, we may assume, it was afterwards elaborated into the picture now belonging to the Duke of Buccleuch. Mr. Crewe is stated to have been in Venice with his tutor (Dr. John Hinchcliffe) in 1760, and a delightful story is told about these two travellers finding a little man (Canaletto) sketching the Campanile in

⁸ *A View of the Capitol in Rome*: This picture, measuring 0.52 cm. (height) and 0.61 cm. (width), shows the Capitol with the statue of Marcus Aurelius on the right, and at the left side the palace of the *Conservatori*. The picture was formerly in the Ed. Habich Collection at Cassel, which was dispersed in May, 1892.

⁹ (Translation).—"Done in the year 1755 in London with every possible care, at the request of my most esteemed patron Cav. Brand, Antonio Canal, called Canaletto."

⁵ Bottari, *Lettere Pittoresche*. Ediz. di Roma, 1757, vol. II. pp. 147-8.

⁶ Trasmittole qui annessa la ricevuta del Signor Canaletto cui pagai zecchini 15 per il consaputo quadretto avendogli con fatica non poca trattenuto un zecchino da' sedici che costantemente voleva e che pretendeva ancora per tal prezzo di fare a me cosa grata e distinta."

⁷ The British Museum Reference No. of Mr. Jos. Smith's letter to Lord Essex, dated Sept. 18th, 1734, is as follows:—B.M. 27732. ff. 219.

the Piazza S. Marco. In spite of the romantic *allure* of the story there may be an element of truth in it, because the sketch of the Campanile, which Canal made in the Piazza, after having been given as a present to one of the two English travellers (Mr. Hinchcliffe), who had bought the artist's picture of the same subject, became a highly-prized family heirloom which was handed down from father to son along with the story of its acquisition. The dramatic incidents woven into it may be due to later embellishment through oral transmission. Canal himself was at Venice about 1760, we have every reason to believe; for Algarotti, the accomplished Venetian connoisseur and dilettante, who refers not without pride in his letters to Canal as "*nostro Canaletto*" and as "*il Raffaello delle marine*," mentions in one of them, dated 28th September, 1759, a view of the Rialto (as designed by Palladio), which Canal had made to order, presumably at that time. The peculiarity of this picture, or rather *capriccio*, was that the view of Ponte Rialto, painted by Canal, was so different from the actual bridge that it was not always recognised. Algarotti's letter closes with the words: "Le so dire che parecchi Veneziani han domandato quale sito fosse quello della città ch'ei non aveano ancora veduto."¹⁰

As history, Mrs. Finberg's article has greater value than as criticism. It is research which absorbed most of her attention. By adopting a chronological arrangement for co-ordinating or, rather, stringing together her miscellaneous information, this indefatigable *fureteur* in English archives has been perhaps wise. The picture of a wood may be so overcrowded with trees that the spectator may only see the individual trees, but not perceive what they are meant to represent, namely a wood. Analogously, a maze of historical detail may hinder rather than help a biographer in presenting his subject in proper perspective. It is only rarely that digressions unduly interrupt the narrative of "Canaletto in England." In it no trouble has been spared in order to shed fresh light upon the circumstances under which Canal received his numerous commissions to paint the fashionable haunts and sights of London, as well as such famous English country houses as Alnwick Castle or Warwick Castle, and only a couple of names of the distinguished members of the English gentry among whom Canal established his lucrative *clientèle* appear to have remained unchronicled. Not a few of his patrons had heard of the artist in Venice. For it was cus-

tomary for Englishmen of birth and breeding when making the "Grand Tour" to include in their itinerary Venice or Rome and to bring back to their paternal mansion as a souvenir of their visit to Italy "a marble" from Rome or a picture from Venice.

In conclusion, a word of unstinted praise is due to the compiler of the elaborate *Catalogue raisonné* of Canaletto's English works, the most notable of which have been excellently reproduced. As it is the first comprehensive list of its kind, it was inevitable that pictures of doubtful authorship should have crept into it, such as the *View of the Interior of Henry VII's Chapel, Westminster* (London Museum) and the view *Building Westminster Bridge* (Duke of Grafton). Without pretending to be exhaustive, it may claim to include the most important pictures which the artist executed in this country as well as the best pen and ink studies. Canal produced nothing finer than his series of well-known drawings of Westminster Bridge, which are at Windsor Castle. Now he draws or paints the Bridge (one of his favourite subjects) without, now with, the distant panorama of London and its countless steepled churches, among which his brush or pen appears to have loved to make the noble dome of St. Paul's rise up, governing the skyline. The Thames, as it sweeps under Westminster Bridge, also attracted Canal's keen eye, and in painting the river, he enlivens it with a variety of small craft, sailing boats and barges reminiscent of the Venetian *Bucintoro*. By his pictorial treatment of such river scenes, Canal not only appears to have popularised them in England, but also on the other side of the Channel, especially in Paris, where his imitators, the two Raguenets, *père et fils*, worked in the last decades of the 18th century, depicting the attractions of the Seine around Paris, which rival those of the Thames near London.

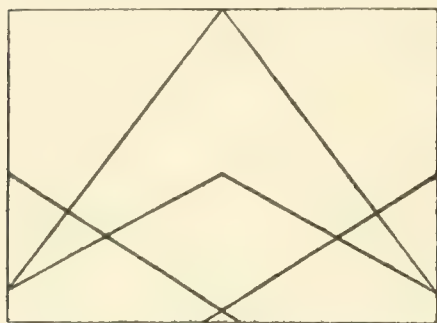
[The picture on PLATE B, representing Chelsea Hospital and Ranelagh Gardens from the Thames, was recently on exhibition at the Cotswood Gallery in Frith Street, Soho. Mrs. Finberg informs us that it was painted by Antonio Canal in 1751, and adds that the artist had just returned to London after an eight months' holiday in Venice, having previously worked in England for over four years. To advertise his return he exhibited this work at his lodgings in Silver Street (now Beak Street), Golden Square. It is not known whether it found a purchaser at that time, but there is a record of a picture of this subject, attributed to Canaletto, having changed hands in 1802. It was subsequently in a country house in Sussex for many years, and came to light in a London auction room last year.—EDITOR.]

¹⁰ Algarotti's letter, dated 28th September, 1759. See his *Collected Letters*, Livorno, 1764, vol. VI. p. 74 et seq. (*Translation*.) "I may state that some Venetians wished to know what site of the city it (namely Canal's view of Ponte Rialto) represented, as they were not acquainted with it."

CEZANNE'S SKETCH, *LANDSCAPE & BACCHANALES*

The following two criticisms of the drawing used for our colour frontispiece last month were written independently of each other, and it has been thought that it might be interesting to publish them together.

I.—BY D. S. MACCOLL 1. *Les Jeux* is a first idea for *La Lutte*, a painting of 1885, in which some of the actions are better explained or arranged, especially a pretty swastika of legs in the centre, and the design more emphatic, but the general effect less attractive. 2. The design



is on traditional lines, a too severe "pyramidal" symmetry, indeed, of a triangle running to the central point of the upper boundary, and three interlaced triangles reaching half-way up, formed of groups of two figures each, eked out with a dog and an indeterminate form. Cézanne, as usual, swears by the bones of his design, instead of dissimulating the skeleton under flesh and skin; thus the back of a figure exactly coincides with the abrupt outline of a bank. 3. The colour is simple and charming, depending on distribution, after the impressionistic method, of sky-blue through the foreground shadows, and flesh colour repeated in the clouds. A gouache patch of sky has dried lighter than was expected, or was not extended right and left, and a trace of green has messed the clouds a little. The whole effect is of a watercolour by Conder, looser, even, in its forms, which are reminiscent of Bacchanals by Rubens and Poussin. 4. There is practically nothing of the famous "recession." The figures are placed in flat bas-relief, the more distant not varied in scale: the framing trees stand in the same plane, and so do the clouds, where they do not project. 5. The artist's helplessness in remembering forms is as obvious in this sketch, done "out of his head," as is his difficulty in rendering them when he draws from the object. He has succeeded in defining parts of one central figure with vigorous traits, just saving the whole from woolliness; but he is quite vague about the structure and action of the second figure, and what the first is doing to her. This vagueness increases in the group to the right, where only one arm apiece is accounted for, and one head for the two: the recumbent nymph to the left is a collection of fragments; a leg glued on at the height of the breasts, and one of them, from knee to ankle, more than twice the length

of the other. A mound is thrown up, symmetrical with the highest cloud, to conceal as many feet as possible, and the dog appears to have dislocated his back and developed extra joints in his legs so as to fill his allotted space. 6. But failure in knowledge of structure or visual memory is demonstrated more grossly in the trees. Anyone with a grasp of tree-form would automatically diminish the trunk of his tree upwards, because the volume at the base is equal to the volume higher up *plus* the volumes of the branches. Cézanne's trunk on the right diminishes *downwards*, and since it has no root or other tree-character it becomes a post, leaning up against the side of the picture in contradiction of the design, which required an upright here to balance the stark perpendicular on the left: instinctively Cézanne has tried to mend the slip with an improbably vertical bush. The foliage is a kind of mop, hung upon the post without intelligible connection of growth, and its contour feebly follows round that of the satyr's back. From the left-hand trunk two branches stick out, but are so far from growing out that we feel uncomfortable because they are not nailed on, or otherwise attached or underpinned. Their shape is one of irregular bladders, expanding and contracting, and one of them, after a half-hearted excursion upwards, takes a fresh asthmatic spurt onwards before burying itself in the dishevelled mop. 7. The clouds are as vague. That to the right, absent-mindedly borrowing from its neighbour the tree, bulges downwards so as to contradict cloud-structure: but nowhere has the artist any idea how they are made or driven: to fill a hole he has completed a sort of feather-bed dumb-bell. 8. The deformations described are not deliberate or subtly instinctive modifications of known forms to enhance expression, solidity or pattern: they are fumbling shots at something insecurely seen.

II.—BY R. R. TATLOCK: Old art we either try to praise in some new way or else we pass it by in emotionless silence, knowing the futility of recommending what cannot but be loved or of denouncing what can neither be loved nor hated. For in the feelings that art arouses in us there must be no trace of hate or annoyance, which are worldly passions and strangers in that realm of beauty and peaceful satisfaction. In our judging new art the same should be the case, but it is not. Cézanne, however, the grandfather of modern European painting, has

long ago been welcomed into the world's centres of culture, and cannot be said, except in England, to be a new, much less a puzzling artist, or an ass.

One of our most celebrated scholars remarked the other day, in summing up an appreciation of Rembrandt, that the master's greatness was finally confirmed by the fact that when his work was judged as Form alone, which was the final test of all art, he emerged triumphant. Let us treat this sketch of Cézanne's in the same drastic way and regard it, as every critic must have trained himself to do, as pure form, as design, and so get rid for the moment of anything in it that may be new and, consequently, of second importance. And let us, in trying to do so, avoid above all the disastrous error of relating it in our minds to the work of any other school of design than that to which it belongs. It is, like the entire work of Cézanne, based on the system known as three-dimensional design—to use a shockingly unpopular term, usually confused with the term "perspective."

The moment I use this term I hear an outcry: "Three-dimensional design is illegitimate in painting; it is legitimate only for the sculptor." But it is not so, because, first, nothing is illegitimate in any art; second, while the sculptor can design within a depth only of a few feet, the painter, and only the painter, can design within a depth of as far as the eye can see; third, since it is legitimate to design at all (which will not be denied), and since it is legitimate to *represent* in three dimensions (i.e., to employ perspective), then it must be legitimate to design in three dimensions. But a fourth reason against condemning our sketch on these grounds is that the system of design through which the artist's vision is expressed is precisely the same as that adopted by Giotto, Masaccio, Castagno, Tintoretto, Greco, the late Rembrandt, Poussin, Delacroix and the unpopular Modernists, and not that of two-dimensional design (or pattern) adopted by the Japanese, Siene, by Botticelli, and by the

popular painters of the 19th century and after. These are the two historical systems of design, instantly recognisable by the catholic student, who knows that a good three-dimensional design often makes a bad pattern, and vice versa.

Compare the Cézanne sketch with Greco's *Peter* or *Agony* in the National, or even with one of Castagno's on p. 14 or Rembrandt's *Boy* on p. 48. The forms are clearly built up on the same principle in all. Then add Whistler's *Carlyle* or the Japanese prints on p. 30, and see if they are not built quite otherwise. We experience an emotional change as we pass from the one set to the other. That is why I insist on the importance of the point; the theory comes later by way of an attempt at explanation.

"But your Cézanne cannot draw," says some reader. So he would say of much of the greatest art in the world: the Gothic, the Egyptian, the Persian, the Indian. So he would say of the Greco and the Chinese drawings now at the Independent Gallery, with their distorted anatomy and their seemingly wrong ellipses; and yet these are the work of great draughtsmen who, like Cézanne, knew very well what they were about. They never tried to be representational—to make a piece of canvas look like a man or a landscape. Their pencils recorded inward visions, the outcome of but not identical with their retinal visions, so that their work demands of us the fullest measure of that detachment and imagination ever necessary for the induction of æsthetic activity—of a correspondence between the invisible life of two minds.

I have left no space to speak of the sheer charm of this brilliant and fantastic trifle with its happy jungle of fair colours, the vitality and expressiveness of its handling or of the irresistible laughter of the whole contrivance of incredibly tumultuous and disgracefully bucolic merry-makers and their comical dog, all sporting under the canopy of impossibly luxurious foliage. But these minor qualities are obvious to all.

REVIEWS

HIROSHIGE. By YONE NOGUCHI. 32 pp. + 20 pl. New York. (Orientalia.) 25s.

This attractive book, with its well chosen and well printed illustrations should whet, if it does not satisfy, the appetite of those still unfamiliar with Japanese, and in particular, Hiroshige's art. The introductory essay is sympathetic and suggestive; but Mr. Noguchi is so allusive, and so ready to emulate Hiroshige in leaving out, that at times he becomes almost unintelligible, save to the experts for whom his book is not intended. But though assuming a knowledge the average reader is unlikely to possess, he nevertheless

makes clear some of the salient points in Hiroshige's art—his selective power, his realism, his feeling for space relations, and his power as a colourist. However, for the facts of Hiroshige's life, an ordered description of his work, the characteristics which distinguish him from (say) his pupils Hiroshige II and III, and for appreciation of his place in Japanese Art as a bridge between the stricter tenets of the Ukiyoye school and the adoption of a Western outlook and technique by the Japanese, the reader will have to seek elsewhere.

W. G. C.

A MONTHLY CHRONICLE

NATIONAL GALLERY.—Another important step towards the rearrangement of the Italian pictures has been taken, and they now look better than ever before. It has been contrived with the utmost skill to make the best use of the space and plan of the Gallery. The early works of the Florentine and Sienese schools collected in Room I, where their colour and rich gilding make a great show against the broken white background, serve as the starting point. From this we may turn on the right to the Central Italians, grouped in a room which is rather too small and crowded for masters like Signorelli and Piero della Francesca. Nor is the buff material on which the pictures are hung one of the Director's more successful experiments. The ample spaces of the crucifixion galleries beyond, by contrast, enhance these disadvantages. The changes here are distinct improvements; notably the hanging of the vast Orcagna in the "Chancel" to balance the Demidoff Crivelli; and the removal of the large Matteo di Giovanni to a better light. In the Milanese Room on the north side of Room I the pictures combine happily and furnish a not inadequate vestibule to the two large galleries beyond, which, we understand, are to be devoted to the Venetians. These galleries are still in the workmen's hands, and so it will be some months before our unrivalled treasures of Venetian art will be visible again. A third *annexe* to Room No. I is devoted to Filippo Lippi, Botticelli, and the Verrocchio school pieces, over which so much critical ink has been spilled. These group themselves happily both in shape and colouring; are just sufficient for the size of the room; show to advantage on a background of warm light grey, and lead the way to Room XXIX where the art of the ripe and over-ripe Renaissance is collected. On one side Pollaiuolo, Filippino and Signorelli show what the late *Quattrocento* could do on the heroic scale. The other wall is occupied by Correggio, Michelangelo and Bronzino, the great *Entombment* of Michelangelo attaining at last to the central position, which it has so long deserved. Here again the pictures are closely packed, but nothing of importance is hung too high for examination, and the painted Mosaic background is an admirable foil to the noble colour of the Florentines. In the following room, devoted to the later Italians, but seeming just now less orderly than its predecessors, the most interesting of the new acquisitions has been placed. A fresco portrait of the early seventeenth century, even though it be of no striking æsthetic merit, has a certain import-

ance at the present time, when problems of mural decoration and the revival of fresco painting are so much discussed. We have several good examples of the practise of fresco in the fourteenth and fifteenth centuries, but hitherto have had no means of studying its later developments, and its employment in forms of presentation akin to those which are commonly accepted to-day. In connection with mural painting a word of commendation may be given to the temporary exhibition, which in defiance of chronology fills Gallery XXVII. It consists of copies of frescoes made more than half a century ago for the Arundel Society. Many of these will be familiar through the lithographs published from them. But the subjects from Assisi proved too fragmentary for publication, and though as water-colours on a small scale they have no great intrinsic merit, they have a certain importance as preserving a record of what was a critical event for European art. Photography has given us another and more accurate record, but for those who cannot make a visit to Assisi, this series of copies has a distinct value, not only in illustrating the development of Italian painting from its first purely classical manner to that which was subsequently perfected by Giotto, but also in suggesting with what vigour and liveliness of colouring that change was worked out. The most audacious achievements of contemporary art are not more vivid. Some other recent acquisitions remain to be mentioned, but call for no lengthy notice. The Spanish *S. Paul* recalls both Ribalta and Zurbaran, and is also interesting as an anticipation of one of Whistler's most famous designs. The new example of Lewis, too, is less valuable in itself than from the fact that in size and colour it makes an admirable balance for Millais's *Ophelia*, and so improves by its presence what was formerly perhaps the least happy bit of hanging in the whole Gallery. Not far away two elaborate miniatures by Sir William Ross have found a somewhat incongruous home by the side of Crome's *Windmill*. They would be more appropriately placed in the miniature cases at the Portrait Gallery. z.

THE WALLACE COLLECTION.—The reopening of the great picture gallery (No. XVI) leaves only two armouries still closed in the gallery. Of these, Gallery VI, containing most of the more important pieces of sixteenth century armour, notably the famous Greenwich suit, will be opened immediately after Christmas, and Gallery V will follow shortly.

The great gallery is a real triumph in construction and arrangement. Economy, indeed,



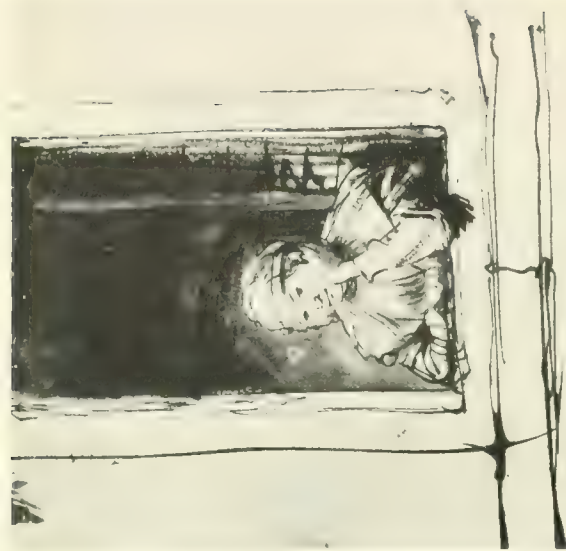
A—Motive for an Italian City, by Claude Gellée. Pen and sepia and sepia wash over slight preliminary work in red chalk. 21.5 by 38.5 cm. Inscribed above in Claude's hand, "La casa piu alta."



B—Landscape and Trees, by Claude Gellée. Pencil, pen and sepia, sepia wash, and heightened with white. 26 by 38 cm.



C- *Nude Boy*, by Rembrandt. Pen and sepia with sepia and Indian ink wash. 23.7 by 16 cm.



D- *Woman looking out of a window*, by Rembrandt. Pen and sepia and sepia wash. 23 by 17.3 cm.



E- *Woman reading*, by Rembrandt. Pen and sepia. 9 by 9.7 cm.

forbade certain improvements, such as complete reconstruction of the old double glass roof. But the inner one has been reglazed with smaller and more slightly panes, and the outer has been lowered in pitch; while the former hemispherical globes, which lit the floor rather than the walls, have been replaced by lights between the roofs, arranged so that their shades direct the light without casting shadows on the inner roof during the day. So successful is the device that fog and darkness are no longer obstacles to study, and at the end of an afternoon it is difficult to believe that the day has not taken on a new lease of life. The arrangement of the pictures is not by schools, but on the principle of bringing together, within limits set by size and character, the chief masterpieces of the seventeenth and eighteenth centuries in the collection. Their sombre tone and rich colour called for a more opulent setting than the other galleries provide; hence porphyry and gold form their background. A dark red fabric on the walls has its colour repeated by the vases and tables in the middle of the room; and a gilt skirting board and cornice (a bold stroke this) picks up the gold of the frames, and finds its match in the furniture and the gilt bronzes, whose strident quality London atmosphere will soon modify. The furniture is disposed so as to form an unobtrusive and harmonious frieze, carrying down the tone of the pictures to the floor. In hanging, strict symmetry has been the rule, an effective illustration being the distribution of the blaring crimsons of Rubens and the echo of them by the red notes in the Dutch still life and genre paintings. Never has Titian's *Perseus and Andromeda* been better seen. One stifles a sigh of regret that other claims prevented its being placed on the north and better-lit wall. But Titian's loss is Gainsborough's gain, and *Mrs. Robinson* more than vindicates her reputation. Poussin also benefits, for his *Dance* reveals qualities hitherto obscured. Rembrandt is always difficult to hang in company, for few painters can stand beside him and live. Here, Velasquez, Gainsborough, Vandyke (to mention his immediate neighbours) do so; but Reynolds looks rather threadbare in their company. Only the *Nelly O'Brien* comes near surviving the test. The general post due to the opening of the great gallery has permitted changes which provide a piquant contrast. In Gallery XVII are now

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE, 35, New Bond Str. FEB. 14th. Drawings, prop. Max J. Bonn, Esq. This is a small collection, but one of the finest we have seen in an auction room for years. There are included a number of exquisite Rembrandts of various periods, the technically amazing drawing in body-colour and watercolour on vellum of a *Dead*

hung all the earlier Flemish and Italian paintings, whose merits have hitherto been difficult to appreciate.

W. G. C.

J. D. INNES.—Besides the possession of individuality, Innes was in a degree a pioneer and among the first of the painters educated at the Slade School to turn to that emphasis on line which followed the less formal art of the impressionists. His progress towards an organized presentment of ideas is evident in the exhibition of his pictures now being held at Millbank. Attracted first by the Japanese, he worked through the beautiful phase of the waterfalls (one No. 11, the other upstairs) and *The Torrent* (No. 17) to the *Vernet*, now placed with the permanent collection and painted in 1914, the year of his death. This last picture gives evidence of a drawing towards the more recent trend in painting, freeing itself as it does from the formality of the Japanese period and with all being possessed of the old sense of design and an added sense of the third dimension in the hill shapes. Innes was feeling his way in this direction, but had a tendency to express a mountain as if it were an agglomeration of peaks rather than an organic mass, and this was due to over-analysis of form. Moreover, in many instances the compromise between Eastern and Western vision was not happy, and where the just relation between hill-top and sky chances to fail, there is a lack of solidity in the mountain ranges and a feeling of aloofness of sky from land which breaks the unity of the picture. It is an interesting speculation as to how far this excess of analysis of form so frequent in British art, as compared with the more synthetic methods of France, be due to the peculiar character of English landscape, cut up as it is by hedgerow and scattered trees. In this connection, Carotti attributes certain features of Roman design to the influence of the wide spaces of the Campagna. Be this as it may, Innes held to his personal vision throughout his journeyings for health. Whether he would have followed the recent trend in painting and formed a link in the transition from old to new must be a matter of conjecture; but between the men born in the eighties and those born in the nineties there seems a barrier, no doubt due to some change of mental attitude in the latter following on their experiences during the war, with consequent reaction on their art.

A. H. T.

Duck by Dürer, a silver-point drawing of a *Youth* by Raphael, a number of Tiepolos, and an exceedingly attractive sheet of three studies of *Negroes' Heads* by Watteau.

We choose for illustration the two Claudes and three of the Rembrandts. *The Italian City* (5) on PLATE I, A, shows us Claude, the observer with his eye upon a possible subject,

copying, selecting, gathering from the external world material for an as yet vague scheme of composition. "Make the houses higher," he has scribbled across the sky, not because the drawing did not fit the houses, but because the houses did not fit the drawing. The other Claude illustrated on the same plate, *Trees* (4) is far more directly the expression of a mood. It is brimful of romantic lyricism and almost free from those traditional formalities with which he usually delighted to restrict himself. We study it with the interest aroused by a personal document, finding the man unveiling himself for once through the artist, so that the sketch seems to have something of the character of a brown study. R. R. T.

The three Rembrandts on PLATE II are deeply moving in themselves and full of interest as biography. They, too, would seem to be the materialisation of somewhat different stages in the growth of the image in the artist's mind, but they also mark very beautifully separate stages in Rembrandt's career. The *Woman at a Window* (46), rather drastically reduced in the reproduction, is, of course, an early work and consequently a good deal less profound than the other two which belong to a much later period. In the former we see Rembrandt, the craftsman, marking down with his miraculously obedient pen the things which are seen. It will be noticed that the sitter imparts that slight impression of self-consciousness curiously common in early Rembrandt paintings and drawings, and still more curiously and entirely absent from the late work, when Rembrandt had chosen to free himself in his strangely complete way from his fellow creatures. This change of spirit is easily observable in the amazing sketch of *A Woman Reading* (49), reproduced full size on PLATE II. Here is the late Rembrandt doing superficially precisely the same thing as before, but with how different a result. The quill has become

a magic instrument whose least line thrills and delights, and whose translation of the outer world beautified and spiritualised in the brain, is always and before all a great design. I have seen few things of the kind more perfect than this little masterpiece. The remaining drawing, that of the *Nude Boy* (45) is in a sense the most important, historically and otherwise, because it is so entirely typical of the mature Rembrandt known to us through the great collections of his paintings.

R. R. T.

6th—10th FEB. The library of S. R. Christie-Miller, Esq. This very important sale will attract every expert and amateur of rare and valuable books, and ought also to be regarded by art lovers in general as an event of importance. The magnificent illustrated catalogue reveals dozens of superb designs from title pages of famous sixteenth and seventeenth century books, the like of which for taste and spirit, for quaintness and for style, are seldom to be seen—never was such a comment on the effect on applied art of latter-day industrialism. To make any selection from so remarkable a library would be merely misleading; there is not a page of the large catalogue which does not contain something in the nature of a rarity of the first water, and of the 719 lots hardly any are not in some way notable.

MESSRS. PUTTICK & SIMPSON, 47, Leicester Square, will sell towards the end of January the Furniture from Woodsome Hall, Yorks. The sale includes early English portraits of the Kay family, and Jacobean and Queen Anne furniture in oak and walnut. Among the latter is a complete set of elaborate Charles II. chairs, belonging to the same period, a curious silver-mounted trumpet marked "Simon Heale. London fcite 1667."

GALLERY AND MUSEUM ACQUISITIONS.

NATIONAL GALLERY.—No acquisitions.

NATIONAL GALLERY OF BRITISH ART, MILLBANK.

W. L. WINDUS. *Too Late*. Oil. Presented.

W. L. WINDUS. *The Second Duchess*. Oil. Presented.

W. L. WINDUS. *Flight of Henry VI. from Towton*. Oil. Presented.

PUVIS DE CHAVANNES. *Study for "Les Vendanges."* Drawing. Presented.

IVAN MESTROVIC. Sir Thomas Beecham. Bronze bust. Presented.

F. DERWENT WOOD, R.A. *Col. T. E. Lawrence*. Bronze bust. Presented.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

ERNEST COLE. *Portrait head*. Red chalk. Presented anonymously.

E. DEGAS. Pencil study of a young nude model.

W. H. HUNT. *Bushey Churchyard*, showing S. side of church. From the Northwick collection.

SIR W. ORPEN, R.A. *Portrait of Claude Bishop*, and a group of caricature drawings. Presented by Mrs. Rich.

ODILON REDON. *Hagar and Ishmael*. Pen and ink. *Head of Christ*, and *A Tree*. Chalk. Two *Heads*, sanguine.

A. W. RICH. Seven watercolours, thirteen pencil drawings, and a sketch-book. Presented by Mrs. Rich.

PRINTS.

SCHOOL OF L. DA VINCI. *Head of a man in turban* (Hind, p. 407. No. 9.) Impression from the re-worked plate; complete, showing plate-work.

REMBRANDT. *Old Man seated, wearing cap*. Hind. 92, 11. Very fine impression. Presented by C. B. Andrews, Esq.

ANONYMOUS ENGRAVER. 16th century. *Portrait of Sannazaro*.

A. GEDDES. Four dry-points; recent impressions. c. d. 19, 30, 31, 48. Presented by Messrs. Ernest Brown & Phillips.

ERNEST COLE. Three dry-points and an etching. Presented. W. P. ROBINS. Two aquatints and three woodcuts. Presented.

C. SHEPPERSON, A.R.A. Eight lithographs. Presented by S. Vacher, Esq.

FRITZ LONG. Twenty-six book-plates. Woodcuts. Presented.

CERAMICS.

Early Worcester porcelain. Part of the Frank Lloyd collection. [This important collection, one of the finest and most representative of its kind, will eventually be given to the nation in its entirety. A portion has already been trans-

ferred to the British Museum and other instalments will follow in due course. A fuller notice of this magnificent gift from Mr. and Mrs. Frank Lloyd will appear later in the BURLINGTON MAGAZINE.]

VICTORIA AND ALBERT MUSEUM.

(Items marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Bronze head of a Bodhisât. SIAMESE; perhaps c. 750—1100 A.D.; and three marble panels with inscriptions, from SPAIN. Presented by Dr. W. L. Hildburgh, F.S.A.

ROUBILLAC, ascribed to. Marble Relief of Sir Cloudesley Shovel. Presented by O. C. H. Gutekunst, Esq.

CERAMICS.

Bristol glass; thirty-seven pieces. Bequeathed by E. W. Colt, Esq.

A collection of 1065 fragments of pottery, mostly from excavations at Fostat. Presented by G. D. Hornblower, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*ERIC HILL. Wood Engravings (20).

C. MERVON. Etchings (14), including four presented by Messrs. Colnaghi.

*Chinese prints, a series of seventeen, illustrating the process of pottery-making. Presented by Mrs. M. A. Goodman.

*T. ROWLANDSON. Two water-colour drawings. Presented by Brigadier-General Noel Lake.

*Engraved design for a salver, NUREMBERG School, c. 1560. By P. FLINDT, or an immediate follower: in the "dotted manner."

METALWORK.

The Godsfeld Pyx. Gilt bronze engraved with foliage. ENGLISH; first half of the 14TH CENTURY.

Snuff-box. Tortoiseshell, with portrait of Charles I. in relief. Obriset; early 18TH CENTURY. Presented by Miss Phyllis Horne through the National Art-Collections Fund.

PAINTINGS.

*J. MARTEN. *Canterbury*. Watercolour.

*SIR W. FETLER DOUGLAS, P.R.S.A. *Scottish Landscape*. Watercolour.

*A. W. RICH. *Knaresborough*. Watercolour.

*CHARLES CATTON. *Hawick*. Watercolour.

*Miniatures. By T. HAZLEHURST (2), GRIMALDI (1).

TEXTILES.

Stole, embroidered with the arms of English families; 14TH CENTURY. Formerly in the collection of Lord Willoughby de Broke, and exhibited at the Burlington Fine Arts Club in 1905. Presented by M. Saville Seligman.



St. Gabriel. Pisan, c. 1330. Marble, 76.2 cm.
(English private collection)



The Virgin Annunciate. Pisan, c. 1330. Marble, 76.2 cm.
(Louvre)

EDITORIAL: *The Unknown Soldier's Grave*

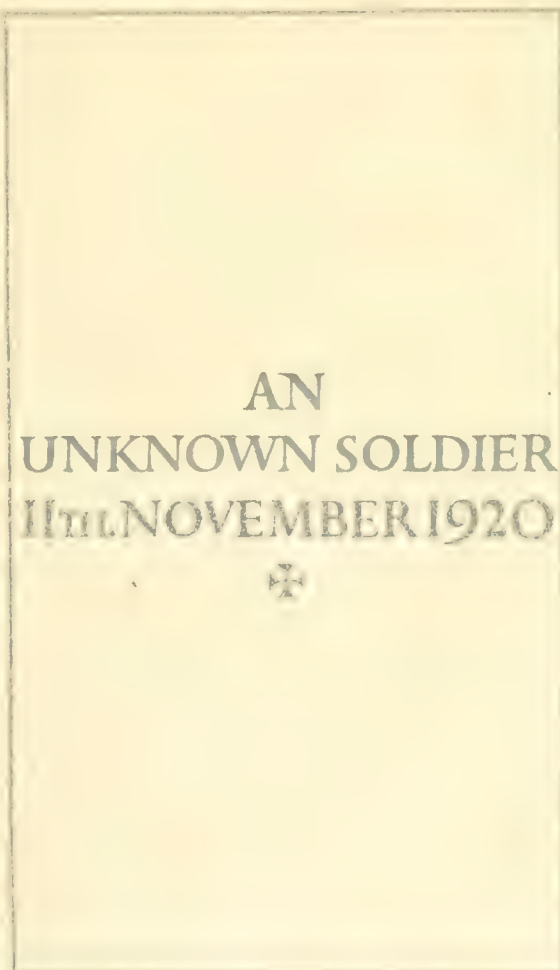
The duty to concern ourselves with anything but art; but in public works there is no line between what is good and what is bad. The known Soldier's Grave is, or should be, a monument to the unknown soldier. The committee and no individual can decide what should be carved on the stone, because that has been settled already by the People to whom this memorial in the strictest sense belongs. When they speak of the grave among themselves, they invariably use the words "The Unknown Soldier's Grave." With the common sense of the majority they use the word "soldier" loosely to cover all the branches of national service during the war; and no matter what the tablet may be made to say, the public, you may be sure, will continue to employ the phrase they have invented. Therefore, "The Unknown Soldier" is now and for all time the name of the man here buried, and a very good name it seems to us to be.

But there is another reason against the present tablet's suitability, and one on which we are better qualified to speak. The lettering, though not wholly bad, can be done much better, and the spacing is, grammatically and aesthetically, quite meaningless. Either the poor wording or the poor writing is enough to make a change advisable: both together make one imperative.

Since art must in any case be employed to write the inscription, let us without hesitation call upon the best master of such work. Whom that master is must inevitably be a matter of opinion, but it is probably advisable to make a definite suggestion now. No doubt, the name of Eric Gill will come to the lips of nine-tenths of those who have the eyes to see nobly carved memorial stones and who care for that lapidary art so deeply understood at the dawn of English artistry, and which in latter days has been so notably revived. If the monument had been a piece of sculpture or architecture we might

have had to be content with deploring the impossibility of erecting something worthy of the cause, but in the case of a lettered slab there is no reason why our memorial should not be as good as those of other nations. Even the most successful efforts of other nations are not perfect, and it is not likely that any one will ever find a better example of a lettered slab than the one which we are now considering. The date should be in Roman figures, and the words should be in a simple, bold, and easily read type. The date should be in Roman figures, and the words should be in a simple, bold, and easily read type. The date should be in Roman figures, and the words should be in a simple, bold, and easily read type.

We reproduce below a rough sketch which we ultimately prevailed upon Mr. Gill to make for us. It is a simple, bold, and easily read type which simplifies both wording and lettering. The date could either be that of the interment, or the date of the war, or the date of the peace, or the date of the death of the unknown soldier. The date should be in Roman figures, and the words should be in a simple, bold, and easily read type. The date should be in Roman figures, and the words should be in a simple, bold, and easily read type.





Virgin Annunciate. Pisano, c. 1300. Marble, 76.2 cm.
(English private collection)



The Virgin Annunciate. Pisano, c. 1330. Marble, 76.2 cm.
(English private collection)

EDITORIAL: *The Unknown Soldier's Grave*

IT is not our duty to concern ourselves with anything but art; but in the case of public works there is no clear dividing line between what is and what is not a work of art. And it is precisely because we believe that the Unknown Soldier's Grave in Westminster Abbey is, or should be, the concern of artists that we venture to offer a suggestion regarding it to Parliament and to the Church authorities.

The stone that at present covers the grave like a gigantic notice board will never do. As the crowd stands at the foot, the only essential words, which are at the top, are too distant for them to read with reasonable ease, and the eye rests instead on the lower and nearer part where the inscription explains laboriously both what is inexplicable and what is obvious. The truth is that no committee and no individual can decide what should be carved on the stone, because that has been settled already by the People to whom this memorial in the strictest sense belongs. When they speak of the grave among themselves, when they ask the Abbey attendants to be directed to it, they invariably use the same words—"The Unknown Soldier's Grave." With the common sense of the majority they use the word "soldier" loosely to cover all the branches of national service during the war; and no matter what the tablet may be made to say, the public, you may be sure, will continue to employ the phrase they have invented. Therefore, "The Unknown Soldier" is now and for all time the name of the man here buried, and a very good name it seems to us to be.

But there is another reason against the present tablet's suitability, and one on which we are better qualified to speak. The lettering, though not wholly bad, can be done much better, and the spacing is, grammatically and æsthetically, quite meaningless. Either the poor wording or the poor writing is enough to make a change advisable; both together make one imperative.

Since art must in any case be employed to write the inscription, let us without hesitation call upon the best master of such work we have. Whom that master is must inevitably be a matter of opinion, but it is probably advisable to make a definite suggestion now. No doubt, the name of Eric Gill will come to the lips of nine-tenths of those who have the eyes to see nobly carved memorial stones and who care for that lapidary art so deeply understood at the dawn of English artistry, and which in latter days has been so notably revived. If the monument had been a piece of sculpture or architecture we might

have had to be content with deploring the impossibility of erecting something worthy of the cause, but in the case of a lettered slab there is no reason why our memorial should not be made a model for other nations. Even the French unknown soldier's grave is not, as far as we can judge from a photograph, really well lettered, and the Italian inscription is marred by flippant decorations that in England, at any rate, would be suitable only for a draper's sale ticket. Both these inscriptions, however, are commendably brief: "Ici repose un soldat français mort pour la patrie" and "Ignoto militi."

We reproduce below a rough sketch which we ultimately prevailed upon Mr. Gill to make for us. It is intended to suggest a rearrangement which simplifies both wording and lettering. The date could either be that of the interment on Armistice day, as shown below, or else could indicate the years of the war's duration. It ought not to be in Roman figures which cannot be read easily or at all by the majority of the visitors to the Abbey.

AN
UNKNOWN SOLDIER
11TH. NOVEMBER 1920



A RECONSTRUCTED ANNUNCIATION BY ROGER FRY

THE marble statue of the annunciating angel which we reproduce in the frontispiece has lately been brought to light. Apart from its intrinsic beauty it has considerable interest in that it corresponds to a figure of the Virgin which exists in the Louvre. We owe this ingenious confrontation of the two figures to Mr. Mason Perkins who has kindly contributed it to us. As the marble is of the same quality in both figures and the dimensions correspond, we can have little doubt that this suggestion is correct, the more so that, as can be seen from our reproduction on the frontispiece, the two figures complete each other and establish together a well-balanced and harmonious whole.

The two figures seen together have something of that peculiar dramatic effect which Giovanni Pisano was able to communicate to his figures as no other sculptor ever did. Indeed, everything in both these admirable pieces derives from Giovanni Pisano—the types, the general movement, notably the rather sharp reversed movement of the Virgin's head, even the details of the drapery in the figure of the Angel. We miss, however, the peculiar intensity of Giovanni's own touch. Everything is a little

more graceful, a little smoothed out and subdued; the divisions of the planes lack something of his fierce decision and emphatic accent.

Giovanni's influence was so wide-spread and his idea so stimulating that a vast amount of work was done under its inspiration all over Italy. There is some probability that the present work may be due to one of Giovanni's Sienese followers, perhaps to Agostino and Agnolo di Ventura, who in 1330 completed the elaborate tomb of Guido Tarlati in Arezzo Cathedral. The bas-reliefs on that tomb are rougher and less accomplished than the *Annunciation* we are considering, but in the so-called *King Lothair* in the Arezzo Museum, also by their hands, we have a single figure which is fairly nearly related to the present work.

We give this suggestion for what it may be worth; but it is well to remember how difficult any attributions are where so many artists were working at the same time and in so closely allied a manner. Of one thing, however, we may be pretty sure, namely that it belongs to the first generation of Giovanni Pisano's pupils, and, therefore, to the first half of the fourteenth century.

GEORGE AND FRANCIS VILLIERS, BY VAN DYCK BY SIR CHARLES HOLMES

IN many sections the National Collection is so rich and representative that we can bear to see fine things leave the country for ever, and yet feel that all is still well with the State. But in other sections there are distinct *lacunæ*. Thus while we possess the most brilliant existing epitome of the genius of Rubens, Van Dyck by comparison has made but a moderate show in Trafalgar Square. One quite first-rate example of his art, on a scale commensurate with that of the pictures by Rubens, was urgently needed to redress the balance. So when Lady Lucas made the Trustees the offer of one of the famous Panshanger Van Dycks, the opportunity was promptly taken by the Board, although the purchase, even at the owner's generous valuation, would throw a heavy strain upon their modest funds. The portrait group thus acquired calls for notice in more than one respect.

In the first place, the title of *Lords John and Bernard Stuart*, commonly given to it, and painted in eighteenth century lettering upon the canvas, must be challenged. These two

young men are depicted in the well-known picture which was once at Cobham, and is reproduced in all the recent books upon Van Dyck. The boy on the right at Cobham has typical Stuart features; the long nose, the heavy eyelid, the languid eye and the loose mouth are just those which James I, James II and Prince James Francis Edward developed in late life. Where will you find these in the corresponding Panshanger figure? The nose is refined, the glance fiery and alert, the mouth firm and resolute. There can be no possible doubt that we have to deal with a different person.

What then is the alternative? The field is limited at once by one dominating condition: namely, that we must search only among the very greatest at the English Court of 1640. No one outside the immediate royal circle could then hope to have his portrait painted from start to finish by Van Dyck's own hand, and with such evident splendour. Mr. Lionel Cust, long ago recognising the difficulty about the old nomenclature, suggested the two sons of William Cavendish, the famous Marquess of Newcastle. But as the younger of these was

born only in 1630, and Van Dyck died in 1641, this hypothesis is untenable. On my submitting the problem to Mr. Milner and Mr. Wallop at the National Portrait Gallery, they put forward a solution which, while novel and striking, fits the available facts exactly.

The Panshanger portrait, on all counts, must be one of Van Dyck's very latest works, dating from 1641. The costume on the left corresponds with that in his own last pathetic self-portrait at Madrid. That on the right recalls the little Prince of Orange at the Rijksmuseum (1641), and perhaps in its gorgeous blue and white we may trace a memory of those dreams of a "Procession of Garter Knights" in which Van Dyck indulged at the very end of his life. Possibly it was bought by Lely with his other purchases from Charles I's collection, for it was acquired by the Earl of Kent in 1682 from Gaspar, the assistant of Lely, and so has no direct family degree.

Now at the Court of Charles I one pair of brothers was notable above the rest—the brothers Villiers. After the murder of their father, the Duke of Buckingham, in 1628, they were adopted by the King as his foster-children, being brought up at the Court on the same footing as the young princes and princesses. Their portraits as young boys were painted by Van Dyck in 1635, and are still included with those of the Royal Family at Windsor. Does not the Panshanger portrait represent these boys some five or six years later? The figure to the left would be, as in the earlier picture, George, the notorious Duke of Buckingham of Charles II's time; that to the right would be his younger brother Francis, "the beautiful Francis Villiers," as Aubrey calls him, who was to die in battle in 1648, with his back against a tree. The respective colours of their hair and eyes, and their physical characteristics agree well enough with the Windsor picture. The one difficulty is to reconcile the difference in bulk and maturity which the later work shows with the passage of only five or six years. The discrepancy, however, is more apparent than real. In the 1640-1 picture Van Dyck has done everything possible to aggrandise his subject, by setting the two figures aloft on steps and swathing them in ample draperies. It is almost incredible that when actually measured each figure should be only 5 ft. 2 ins. in height. The rather large proportion of the heads to the bodies indicates that the boys are not full grown, so it is possible to think of them as in their thirteenth and fourteenth years, but exceptionally precocious and well developed. The resemblance of the elder boy to his mother, the Duchess of Buckingham, in the National Portrait Gallery, and the in-

heritance by the younger of no small share of his father's personal beauty form further links in the chain of evidence. A collateral connexion with the Earl of Kent would explain the purchase of the portrait by that nobleman in 1682, when he was acquiring portraits of other members of his family. We are therefore probably right in naming the picture, *George and Francis Villiers*. We should certainly be wrong to continue to call it, *Lords John and Bernard Stuart*.

The painting itself does more than fill a gap in a particular room; it fills a gap in the National Gallery. With Titian the full maturity of European state portraiture begins. It ends with Van Dyck just a century later. Now we possess at Trafalgar Square superb examples of early Italian and Flemish portraiture, of the intimate art of Holland, and of the great revival of portraiture in England in the eighteenth century. But of the maturity of the craft, a sophisticated maturity, if you will, we possess only one specimen, the great equestrian portrait of Charles I. A marvellous specimen, it is true, but too grand, both in scale and conception for every-day service. The new Van Dyck, while as magnificent in design and colour and as heroic in temper as any portrait well can be, is not so overwhelming as to frighten the student away. It is of a size to which everyone is accustomed, and is also the final word of the man who, perhaps, understood the technical craft of portrait painting more completely than any other artist whatsoever. If inferior in some respects to Holbein, in others to Titian, or Velasquez, in others again to Rembrandt, Van Dyck had the singular gift of joining fullness of modelling to fullness of noble colour with a felicitous ease and a chivalrous distinction which no other painter quite attained. Of this felicity, as of this distinction, the portrait now acquired by the Trustees, is a consummate example. Never have silvery white and azure, and gold and crimson been more splendidly massed and contrasted; yet there is no sacrifice of the solidity, the atmosphere, the force and the delicacy of tone which the great chiaroscurists employ. The heads are treated with daring simplicity, that they may keep their place in this sumptuous scheme, while the power and science with which the dress of Francis Villiers is handled were possessed by Van Dyck alone.


Technically the painting calls for some little comment. Almost to the end of Van Dyck's English period his method was rather smooth, his half tones are a firm translucent enamel upon which the lights and high lights find a stable foundation. Towards the end of his life, whether (as it is the fashion to say) his hand grew tired with the multitude of his commis-

sions, or (as painters will feel) his eye found a want of variety in the smooth surface of his paint, Van Dyck changed his style. The half-tones now were swept on swiftly in thin, rather solid pigment. No care was taken to fill the interstices of the lightly primed canvas; these interstices indeed became valuable aids to variety of texture, and the stronger accents were added above them as before. Van Dyck did not foresee that time would deal with this method of work as it deals with all methods which involve roughness or unevenness of pigment, and by filling the little hollows with dust or varnish, or both, accentuate what was, at first, just a pleasant variation of surface texture. The sunken appearance of the half-tones in the two hands, towards the centre of our picture, are an illustration of the change, and might easily suggest to the technically uninformed that the picture had been carelessly cleaned. The little spots

in the half tones of the wonderful white satin sleeve, close by, are due to the same cause. We may note a precisely similar technical method in Lely's masterly *Van Helmont* in Room XXV. But this transition, from smooth and solid work to a dry and crumbling touch, was not peculiar to Van Dyck. Titian and Rembrandt too discovered its fascination at the end of their long lives. Van Dyck died in his forty-third year. Surely he had done enough in his short life to warrant us in regarding this change as the discovery for him also of a new epoch, which was cut short the very next moment by death. It is the fashion to talk of Van Dyck's "declining powers" in his English period. To do so in the presence of such a picture as this, or the *Lady Southampton* from the same Collection, is to talk nonsense or to confuse Van Dyck with his studio assistants.

SCULPTURE BY BERNINI IN ENGLAND BY ERIC MACLAGAN

I—BUST OF AN ENGLISH GENTLEMAN

IOVANNI LORENZO BERNINI died in November, 1680, at the age of eighty-two, and the Florentine Filippo Baldinucci immediately undertook the task of writing his biography. Less than a year later he had finished it—the dedication to Christina, Queen of Sweden, is dated the 5th of November, 1681—and in 1682 it was published.¹ At the end Baldinucci gives a complete list of Bernini's work as he knew it—busts, statues in marble, statues in bronze, and architectural and miscellaneous works—with the place where each was to be seen. And twice over that place is noted as "in Londra," when he enumerates among the busts those "Di Carlo I Re d'Inghilterra" and "Di un Cavaliere Inglese."

The fate of the once famous marble bust of Charles I. is only too well known. As Mr. Lionel Cust has shown,² it perished utterly in a disastrous fire at Whitehall in 1698; it survives, if at all, only in the unique and anonymous engraving in the British Museum, to which he was the first to call attention, and—more dubiously still—in certain terra-cotta busts of later date, which may preserve some trace of its aspect. But the bust of an English Gentleman survived, passing through various hands in this country till it was acquired in July of this year for the Victoria and Albert Museum [PLATE].

¹ The most convenient edition is that by Riegl (posthumously published, with a German translation, notes and illustrations, Vienna, 1912); for the list, see pp. 267ff.

² *Pictures in the Royal Collections* (1911), pp. 77ff.; originally published in the *BURLINGTON MAGAZINE*, XIV (1908-9), pp. 337ff.

The earlier history of this bust is a complicated one. Two conflicting accounts of its origin have been preserved, and the identity of the person represented is not quite certain. It may be well to put together the evidence as to the disputed points in chronological order; remembering that the history of the bust itself from 1680 onwards can be traced with certainty.

In March, 1638, Nicholas Stone, junior, the son of the celebrated sculptor of the same name, set out for France and Italy. His diary has been preserved,³ and the whole of it has recently been published.⁴ On October the 22nd, Stone had an interview with Bernini, which he recorded at considerable length. After speaking of the bust of Charles I, which Stone had seen in England before he left, Bernini

began to tell us here was an English gent: who wooed him a long time to make his effiges in marble, and after a great deale of intreaty and the promise of a large some of money he did gett a mind to undertake itt because itt should goe into England, that thay might see the difference of doing a picture after the life or a painting; so he began to imboast his physyognymy, and being finisht and ready to begin in marble, itt fell out that his patrone the Pope came to here of itt who sent Cardinall Barberine to forbid him; the gentleman was to come the next morning to sett, in the meane time he defaced the modell in diuers places, when the gentleman came he began to excuse himselfe that thaire had binn a mischaunce to the modell and yt he had no mind to goe forward with itt; so I (sayth he) I return'd him his earnest, and desired him to pardon me; then was the gent: uery much moued that he should haue such dealing, being he had come so often and had sett diuers times already; and for my part (sayth the Cavalier) I could not belye itt being commanded to the contrary; for the Pope would haue no other picture sent into England from his hand but his Maity; then he askt the young man if he understood Italian well.

³ British Museum, MS. Harl. 4049.

⁴ *Seventh Volume of the Walpole Society*, 1918—19, pp. 158ff.



George and Francis Villiers, by Van Dyck. Canvas, 2.21 by 1.295 m. (National Gallery)



Bust of an English Gentleman, by Bernini. Marble. Height, 82 cm. (Victoria and Albert Museum)

Sculpture by Bernini in England

The rest of the entry in the Diary is occupied with an exposition of Bernini's views as to the impossibility of doing an adequate portrait in marble.⁵

This contemporary account is, of course, of the highest possible value. If, as may fairly be assumed, the next reference (in Baldinucci's biography) is to the same bust, we must suppose that the embargo was lifted either at the death of the Pope (Urban VIII) in 1644 or earlier. After telling the story of the bust of Charles I, Baldinucci writes⁶ :—

It was none the less true that a very noble and very rich Gentleman of London who, among the rest, had seen the Statua of the King was so thoroughly kindled with the desire to have his own portrait done that he resolved to betake himself straight to Rome by post; and when a friend asked him what assurance he had of getting this portrait, that he was willing to undertake so long a journey, because (as he said) Bernini did not work at the request of every one who asked it, but only for those whom he most fancied, he answered, "I will pay him as the King paid him, and no less." So to Rome he came, and gave the Cavaliere Bernini six thousand crowns, and carried back his portrait to his own country.

An almost exactly similar account is given by Domenico Bernini in his life of his father, published in 1713, after a corresponding story about the bust of Charles I⁷ :—

After admiring the bust of the King, Lord Coniik was also so kindled with desire that he left England on purpose and went to Rome to get one of his own self as well; and when he was advised before starting in this way to find out whether he could have any assurance of the carrying into effect of his requirements, because Bernini did not work at the request of every one, he answered "I will pay him as the King paid him, and no less." He went to Rome, and not without difficulty obtained his portrait; he gave the Cavaliere two thousand doubloons, and came back satisfied to his own country.

Here for the first time a name is given, but it seems an impossible one, and one cannot guess what it represents. That Domenico Bernini should have called him "il Milord Coniik" probably counts for little; any Englishman rich enough to behave in such a fashion was a *Milord* to an Italian in the eighteenth century, and he may really have had no title. The two accounts are obviously based on a common source; the doubloon (*dobla*) in which Domenico reckons the price is a very variable unit, but may have represented three *scudi*; the Roman crown (*scudo*) was worth about five or six francs, so the sum named by Baldinucci would stand for well over a thousand pounds.⁸ The story as told by Baldinucci and Domenico Bernini reappears in most later biographies. Meanwhile the indefatigable Vertue, writing between 1710 and 1740, had abridged Stone's account in one of his manuscript Note-books

now in the British Museum,⁹ with the important addition of a marginal note identifying the English gentleman as "Mr. Baker, whose bust was afterwards done, and is now in the collection of the D(u)k(e) (of) Kent."

The name of Mr. Baker had already appeared in the Catalogue of Sir Peter Lely's collection—a catalogue¹⁰ made before the painter's death in 1680, the same year in which Bernini died. This collection included "The Head and Busto of Mr. Baker, in white marble, by Cavalier Bernini"; at the long-delayed sale in 1682 it was bought by the Earl of Kent, apparently for £120,¹¹ and it was inherited by his son, the twelfth Earl, made Duke in 1710.

Some years later Horace Walpole, writing apparently before 1764, told the story of the bust in his *Anecdotes*, using Vertue and some other source or sources as well. He writes¹² that Bernini—

made a bust too of Mr. Baker, who carried the picture¹³ to Rome. The Duke of Kent's Father bought the latter bust at Sir Peter Lely's sale; it is now in the possession of Lord Royston,¹⁴ and was reckoned preferable to that of the King. The hair is in prodigious quantity, and incomparably loose and free; the point band very fine. Mr. Baker paid Bernini an hundred broad pieces for his, but for the King's Bernini received a thousand Roman crowns.

This account introduces for the first time the statement that Mr. Baker was the messenger who took charge of the well-known triple portrait by Vandyck, made expressly for Bernini's use and for long preserved by his descendants, which is now in the Royal Collection at Windsor. It may be noted also that the price mentioned here is less than a tenth of that named by Baldinucci.

Between the dates at which Vertue and Walpole wrote their respective accounts the Duke of Kent had died in June, 1740. A few days before Philip Yorke, then Viscount Royston, had married the Duke's granddaughter, Jemima, Baroness Lucas in her own right; in 1764 he succeeded his father as second Earl of Hardwicke. The bust was apparently inherited with the Barony of Lucas, and the house, No. 4, St. James's Square, for the most part in the female line, till it came into the possession of the seventh Earl Cowper; it seems probable that it remained for all, or at any rate for most of this time on the staircase at this house, where it was seen by Mr. Lionel Cust.¹⁵ Shortly after Lord Cowper's death, in 1905, the house, and the bust with it, were bought by Lord Anglesey.

⁹ Notes relating to the Fine Arts, Vol. 2 (1721-5), p. 16; B. M. No. 23,069.

¹⁰ Published by Bathoe in 1758; for the bust see p. 52.

¹¹ According to a writer in the *Times*, July 5, 1921.

¹² Ed. 1849, pp. 270-71.

¹³ i.e., the Vandyck portrait of Charles I.

¹⁴ A note in the 1849 Edition adds, probably erroneously, "At Wimpole."

¹⁵ *Pictures in the Royal Collections*, p. 79.

⁵ *Walpole Society*, I. c., pp. 170-71.

⁶ Ed. Riegl, p. 117; the abridged Life in Baldinucci's *Notizie* gives a shorter version of the same story.

⁷ Pp. 66-67.

⁸ The bust of Charles I. was valued at and sold for £800 under the Commonwealth.

The bust was at a later date removed to Beau Desert, near Lichfield, and there sold with the rest of the contents of the house¹⁶ in July, 1921, and acquired for the Nation for the sum of £1,533.¹⁷

When the bust was exhibited in the Museum it was hoped that the identity of "Mr. Baker" would soon be satisfactorily established from some contemporary document connected with the court of Charles I. But in spite of laborious investigations by my friend Mr. C. F. Bell¹⁸ and others, this hope has not so far been fulfilled. The name is a common one; there was a Baker who was a Gentleman Pensioner of Charles I (and afterwards of Charles II); another, Charles Baker, S.J., actually went to Rome about 1638, the year in which Stone was at Rome. But it seems hardly possible that either of these can be the magnificent gentleman of the bust.

As regards the relative value of the more or less conflicting evidence, it should be remembered that young Nicholas Stone seems to have spoken little or no Italian—he took an interpreter with him when he went to see Bernini—and so may easily have misunderstood minor points. Mr. Bell's recent investigations have shown that the *Life* by Domenico Bernini is on certain matters exceedingly untrustworthy, and the name of "Coniik" may well be one of his inaccuracies. Baldinucci wrote at an earlier date and with more authority, but even he was dealing here with events of forty years past. On the other hand, the identification of the actual bust as "Mr. Baker" in Sir Peter Lely's Catalogue seems difficult to set aside. Lely was in England under Charles I, through the Commonwealth, and under Charles II. It seems probable enough that he acquired the bust directly from the heirs of the sitter, and in any case he is not at all likely to have invented the name, or to have got it wrong. The story that Mr. Baker took the Vandyck portrait of Charles I to Rome does not seem to go back beyond Horace Walpole. If this is ignored, it would not be impossible to harmonise the different versions, and to suppose that a rich Englishman, probably named Baker, admired the bust of the King when it was brought to England in the first half of 1637, and went to Rome to get his own portrait done by Bernini; that Bernini had begun this portrait in 1638, but that the work was interrupted; and that finally

the rich Englishman overcame the difficulties, paid handsomely for his bust, and brought it back to England.¹⁹ A date of about 1638 for the marble now at South Kensington is probably not far wrong.²⁰

The bust shows us a rather fatuous and self-satisfied young man—one might guess his age between thirty and forty—with a small moustache and tiny beard, his face over-shadowed by an enormous mop of long curling hair, tied back over his left shoulder in an unusual fashion with a bow of ribbon. Over his cloak and doublet, the stitched button-holes of which are minutely rendered, he wears a linen falling collar with a broad band of Venetian needle-point lace. The fingers of his gloved left hand emerge from the folds of the cloak, draped from shoulder to shoulder. The features are modelled with an extraordinary subtlety to which the photograph hardly does justice. The eyes are left blank, without any indication of the pupil—a method rare in Bernini's work, though it may be seen in the early bust of Pope Paul V at the Villa Borghese. The treatment of the hair, on the other hand, is extremely characteristic; it is interesting to notice how Bernini differentiates between the natural growth of loose hair, revealing the form of the head beneath it, as in the *Apollo* and this portrait, and the curled perukes in his later busts. As a work of art the *English Gentleman* should perhaps be placed just short of Bernini's highest level—which few other masters of the portrait have surpassed—the level of the *Cardinal Scipione Borghese*, the *Innocent X*, the *Costanza Buonarelli*, and, perhaps finest of all, the *Francesco d'Este*, that rivals Velasquez in the Gallery at Modena.

The bust is 32½ ins. (83 centimetres) high, and 28 ins. (72 centimetres) from shoulder to shoulder. The round moulded base stands on a square of black marble or "touch" nearly 8½ ins. square and 1¾ ins. thick. This rests on a handsome pedestal of wood and composition, painted white, decorated with garlands, and standing 44½ ins. high. The pedestal is of English workmanship, and may be dated from the style about 1730; it may fairly be guessed that it was made when No. 4, St. James's Square was rebuilt after a fire in 1725, under the advice of Lord Burlington,²¹ for the Duke of Kent. The marble has unfortunately suffered some slight damage, a small curl or love-

¹⁶ Lot 1,127, sold on July 25.

¹⁷ It is right to record that the National Art-Collections Fund, though their help was not actually required, had promised generous assistance if the price of the bust exceeded the funds available.

¹⁸ cf. his letter in *The Times*, September 13, 1921; and see below.

¹⁹ It must be admitted, however, that the name of Baker does not occur in the lists of those to whom the special passport, necessary for a visit to Rome, was issued at about this time.

²⁰ I cannot understand why Frascchetti dated the Coniik bust in 1643 (p. 440).

²¹ For the story of the house and its owners (who were at the same time possessors of the bust) see A. I. Dasent, *History of St. James's Square* (1895); and particularly the tables at the end.

lock seems to have been broken away just by the knot of ribbon, a few tiny details of the lace collar have been chipped, and (what is more serious) the extreme tips of three of the gloved fingers have been broken off; it is easy to see from the other finger how easily this might have occurred, for the marble is cut flat and thin where the loose glove reaches beyond the top joint of the finger. But these trifling flaws hardly detract from the effect of a bust which must take rank, in its own kind, with any of the masterpieces of sculpture which the Museum already possesses.

II—THE BUST OF CHARLES I.

In a letter to the *Times* of September 13, 1921, Mr. C. F. Bell summarised the results of his researches, undertaken in the first place in the hope of clearing up the identity of "Mr. Baker." The Record Office contains transcripts of the correspondence of Cardinal Francesco Barberini—the same who, according to Stone, interfered with the completion of Bernini's bust—and the Papal Agents at the court of Charles I; and from these transcripts, first noticed by Mrs. R. L. Poole, it is clear that the accepted story of the bust of the King as told by Baldinucci²² and (with greater detail) by Domenico Bernini is inaccurate in several respects, and in particular, that the letters from Charles I quoted by Domenico Bernini are of more than doubtful authenticity. Mr. Bell has generously handed me his notes and transcripts from these papers, which prove that the bust had been already begun in or about July, 1636—and, in consequence, that the Vandyck triple portrait must have been painted immediately after his return to England at the end of 1635—and that on April 27, 1637, it was not only finished, but actually on its way to England. It is further clear that the bust was meant as a present to Queen Henrietta Maria from the Vatican authorities, made, like other presents, with propagandist intentions; and it seems probable that the accounts in the early Italian biographies of Bernini of the King's magnificent payments and gratuities are fictitious.

Cardinal Barberini's letter of April 27, 1637, addressed to George Conn, the Papal Agent, is of such unusual interest that a translation of the earlier part of it follows;²³ the original letter in the Vatican Library is written in the Cardinal's own hand, the copy is by his Secretary, Ferragalli.

To the singular consolation of Our Lord I have communicated to His Holiness what your Lordship writes to me

²² The abridged life in Baldinucci's *Notizie* states that the bust was ordered by the Queen, not by the King; but this seems to be based on a misunderstanding of her letter of June 26, 1639.

²³ *Barberini* 8,640, fol. 261; the translation is almost entirely Mr. Bell's.

about your Chapel and the devout functions which are performed in it. I remain however mortified that my poor gifts²⁴ should have been placed by the Queen's Majesty in such a worthy place, by which they will be eclipsed so that their lowliness will always be the more apparent. The work of the Cavaliere Bernini will be well deserving of it, chiefly in that it will be dear to Her Majesty, but I venture to hope that it will not be thought the less of because Cavaliere Bernini told me that better he did not know how to do (for which I thanked him) nor would I give other praise to the work than that it is the height of his accomplishment. Indeed it must be excused if the portrait is not exactly like, for if it is only too necessary that the Model should not be so far away; but at least the Master's diligence cannot be blamed. I have sent it to Civitavecchia on the poles of a litter, so that thence it may be conveyed to Genoa when the galleys sail, and from there by a little boat to Marseilles, and up the Rhone to Lyons; thence it may be transported over land to Roanne²⁵ to be taken thence by water as far as Orleans, and from there it may be transported and embarked on the Seine, and when it shall have arrived at the sea it will await your Lordship's orders as to how it should be transported into that Island. Signor Guglielmo²⁶ has arranged that one of his men shall assist those who carry it—one who was intending to travel from here on his return to England; but as I did not feel certain of this favourable opportunity I had spoken about the matter to Tobia, my Aiutante di Camera,²⁷ who to satisfy his own curiosity had had the idea of going over to Provence to see certain plants, so that he might accompany it to the furthest post in France, and he was so taken with the desire to see those parts that I had not the heart to dissuade him. My whole thought has been and is that your Lordship should be the person to present the work to the Queen's Majesty, and that in no way whatever should occasion be given for the exercise of Her Majesty's extreme liberality, or for her rewarding any of the bearers.

The rest of the letter is concerned with other matters. In October of the same year Conn writes to the Cardinal's Secretary:—

Your Lordship cannot doubt that Cavaliere Bernini will receive an exceedingly courteous letter from the Queen and likewise a present worthy of him; but this . . . will wait for my return.

And in the same month Queen Henrietta Maria wrote rather briefly to the Cardinal, thanking him for the bust—

of the King my Lord which you have sent me, which has given him great satisfaction for the excellence of the work.

For this letter the Cardinal drafted his thanks before the end of the year.²⁸

These contemporary documents add materially to our scanty stock of information about the lost bust of Charles I. And it seems legitimate to suppose that the bust of an English Gentleman now at South Kensington may have followed the same route to England a few years later.

²⁴ Apparently pictures, including a *St. Catherine*, mentioned several times in previous letters.

²⁵ On the upper Loire, no great distance from Lyons.

²⁶ William Hamilton.

²⁷ The story given by Baldinucci and Domenico Bernini is that the bust was accompanied by Bonifazio, Bernini's servant, and handed over by him to the King, who gave him a diamond ring worth six thousand crowns for the sculptor, in addition to other gifts, and a thousand crowns for himself.

²⁸ Further letters in the same correspondence (*Barberini* 8,641 and 8,642) deal with a picture ordered by the Queen from Guido Reni. The Cardinal points out that the size required is so large that two canvases will have to be joined for it; he enquires particularly from which side the light will fall on it. The subject was at first to have been *The Carrying off of Cephalus by Aurora*, but the painter changed it for *Bacchus Discovering Ariadne*, a similar theme to that of his great ceiling-fresco in the Academy of St. Luke at Rome.

(To be continued.)

A DANCING-GIRL IN BYZANTINE ENAMEL

BY H. P. MITCHELL

SOME years before the war an amateur collector purchased in Budapest a gold panel with arched top, of Byzantine work, decorated in cloisonné enamel with the figure of a dancing-girl. It passed by inheritance to its recent owner, from whom it has lately been acquired by the Victoria and Albert Museum. It is shown full-size in the PLATE (A, B), measuring 4.13 in. by 1.98 in. (10.5 cm. by 4.95 cm.).

It is executed by a favourite method of the Byzantine goldsmiths, in which the design is first sunk by hammering in a gold plate, and then filled with enamel, whereby the subject in colours is brought level with the surrounding gold ground. Where the design covers a considerable area the details are outlined by gold fillets dividing one colour from another, producing a work in cloisonné enamelling. Where the design extends to no more than a narrow cavity, as in the foliage in this example, no fillets are necessary, and the work becomes a variety of champlévé enamelling.

In the Hungarian National Museum at Budapest there are exhibited seven panels of enamelled gold, dug up in 1860 at Nyitra-Ivanka, Hungary. They evidently formed part of a crown, and have been published in colour with a full description by Dr. F. Bock in his great work on the regalia of the Holy Roman Empire.¹ They are shown here in full-sized photographic reproductions [PLATE, C—J].² The subjects are:—(E) A figure of Constantine Monomachos (Emperor of the East, 1042-1054); (F) his wife Zoe (d. 1050), widow of two previous emperors; (G) her sister Theodora (d. 1056), who also enjoyed the rank of empress; (H, I) two Virtues, Truth and Humility; and (C, D) two dancing-girls. All except the two last are identified by inscriptions in corrupt Greek. Since the Empress Zoe died in 1050, the date of the crown lies between that year and 1042, when Constantine ascended the throne.

It has been pointed out³ that the crown cannot have been made for the use of Constantine Monomachos himself, for in that case his own

portrait would not appear on it. From the locality of the find it seems probable that it was a gift from the emperor to a king of Hungary, most likely Andrew I (1046-1061), perhaps sent in token of the emperor's approval and sanction on Andrew's accession.

A comparison of the panel now made known with those at Budapest shows it to be one of the same series. The design of the girl dancing with a scarf in her hands is simply a variant of the two similar subjects at Budapest [PLATE C, D]. The details of the dress, and the surrounding birds and foliage, like the attitude of the dancer, are only sufficiently varied to avoid monotony. The measurements, too, closely correspond (South Kensington, 105 mm. by 49.5 mm.; Budapest, 101 mm. by 45 mm.).

The conjectural reconstruction of the crown, with jewelled borders, suggested by Dr. Bock, is reproduced in the adjoining text-block, and it



Conjectural reconstruction of the crown (after Bock).

will be seen that, in order to complete the required circumference, an eighth panel is provided, which he suggests was occupied either by a third Virtue or by a medallion of St. Andrew.⁴

¹ *Die Kleinodien des Heil.-Römischen Reiches etc.* 1864. Text pp. 180-4; plate 38. On p. 183 Dr. Bock's suggested reconstruction is shown in a wood-cut. The enamels are more accurately reproduced, also in colour, with a descriptive notice, by Pulszky, Radics, and Molinier, *Chefs-d'œuvre d'Orfèvrerie ayant figuré à l'Exposition de Budapest*, II, p. 81. They are figured in outline in Schlumberger, *Un Empereur Byzantin. . . Nicéphore Phocas*, 1890, pp. 517-529. For other references see Dalton, *Byzantine Art and Archaeology*, 1911, p. 525.

² I have to thank the Director of the Archæological Section of the Hungarian National Museum for his kind permission to reproduce these photographs.

³ Dalton, p. 526.

⁴ Bock, p. 183.



A—Dancing-girl



B—Reverse of A



C—Dancing-girl



F—Empress Zoe



*E—Emperor Constantine
Monomachus*



G—Empress Theodora

Panels of the Crown of Constantine Monomachus. Cloisonné enamel on gold. 11th century. Actual size. A, B (Victoria and Albert Museum), C—L (Hungarian National Museum, Budapest)

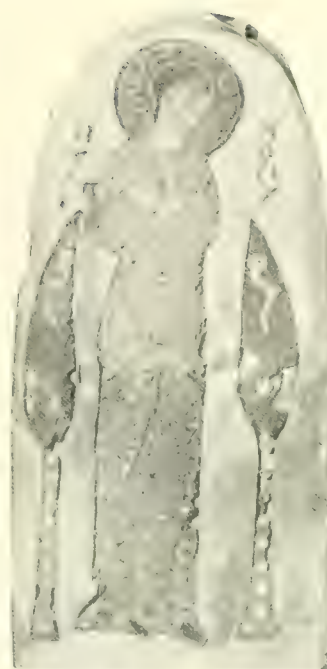


D—Dancing-girl

A Dancing-girl in Byzantine enamel



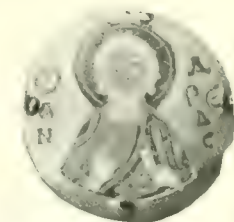
H—Truth



J—Humility



K—St. Peter



L—St. Andrew



Applied relief, chased and gilded. Diam. 19.2 cm.

A Late Sassanian Silver Dish.

This is one of two medallions with busts of SS. Peter and Andrew [PLATE, K, L], which are supposed to have belonged to the crown, though they are somewhat different in quality from the arched panels. It is now evident that in this particular the suggested reconstruction of the crown is at fault. It is clear that the missing eighth panel is the one with the figure of a third dancing-girl, which has just been acquired by the Victoria and Albert Museum. From its slightly greater height, and also from the reversed attitude of the dancer, it is probable that it occupied a position between the two others of dancers, at the back of the crown. The figure of the emperor between the two empresses would then form a similarly graduated group in front, with the two smaller panels of Virtues at the sides.

The medallions of St. Peter and St. Andrew, if they really belong to the crown at all, may perhaps have hung as ornaments on the end of the pendants which form a feature of Byzantine crowns, shown in the conjectural restoration.⁵

As shown by the illustration, considerable portions of the enamel on the newly discovered panel are lost. The design is more favourably seen on the back, where, of course, it appears in reverse, and, in consequence of the method, in relief [PLATE, B]. The colouring is as follows: the dancer's tunic is green with inverted hearts in black; she wears a blue skirt with folds indicated by angular gold cloisons; both parts of the dress have yellow borders with green ornaments, partly trimmed with red; a panel of simi-

⁵ It seems possible that some such use may have been the purpose of the medallions enamelled on both sides, of which examples exist in the British Museum and the Ashmolean Museum, Oxford. (Dalton, pp. 498-9, 506-7; fig. 304.)

lar work is on the breast, and below it a V-shaped red trimming. The head is in white, with black hair bound with a fillet, surrounded by a green nimbus edged with red. The feet are in blue and red (the enamel of one lost); the dancer is in the act of stepping over a scarf. The surrounding ground of the panel is filled with foliage-scrolls and five parrots, all in variegated colouring.

The method of workmanship of the panel has been described already. The criticism of technical quality offered by Mr. Dalton about the Budapest panels is equally true of the present one. He remarks "the enamels are of fair quality, though somewhat affected by burial in the earth. . . . The drawing and design are not on a high level, and betray the hand of an artist content with purely industrial aims."⁶ The quality of the work is thus not of the highest class. The enamels are opaque and shallow and rather dull in tone, and the gold cloisons seem, by comparison with the finest examples, somewhat coarse and clumsy. When compared with the well-known pectoral cross at South Kensington, with its deep translucent blue and green through which the gold base gleams like sunlight, and where the design is outlined by cloisons of almost invisible fineness, this panel seems poor and rough. But it has a charm denied the other in the human interest of the subject, the delight of dress and dancing, and the pretty accessory details of birds and flowers—things which touch a chord of feeling across the centuries quite beyond the reach of the formulæ of Byzantine religious art.

⁶ Dalton, p. 526.

A LATE SASSANIAN SILVER DISH BY O. M. DALTON

THE accompanying Plate represents a shallow bowl or dish of silver decorated with the well-known Sassanian bird-tailed monster enclosed within a border of formal leaves. The design is in a flat relief, the interior details engraved and chased; the whole ground is gilded.¹

This remarkable object, obtained in India, is in the full tradition of Sassanian art. The type of the monster is known to us from the reliefs of Chosroes II at Tak-i-Bostan, where it occurs as a pattern upon garments.² It is also found on silk textiles and silver vessels of late Sassanian times, or of the succeeding period when old Persian motives enjoyed an undisturbed popularity

long after the victory of Islam.³ In some cases motives of Sassanian descent seem to have continued at least as late as the ninth century, but the resemblance of the ornament on this bowl to pre-Mohammedan work justifies us in giving it a date within this limit, and thinking rather of the eighth or even of the seventh century. The foliated tongue (or leaf hanging from the mouth), the treatment of the floral scroll upon the tail and other details suggest influences not wholly Sassanian in character, though the method of manufacture is the same as that employed in the case of silver made under the late Persian monarchy.⁴ Though one authority at least

³ Good examples on textiles may be seen in the Victoria and Albert Museum. Silver vessels bearing this design are figured in J. J. Smirnov's *Oriental Silver*, Atlas, pl. XLIX, L, and XXII; an electrotype of the dish represented on pl. XXII is in the Victoria and Albert Museum.

⁴ In Sassanian times the figures were embossed separately, and then affixed by means of solder; this is the way in which the fine dishes with Persian kings engaged in hunting wild beasts are executed.

¹ The dish is 7.6 ins. in diameter, and 1.6 ins. in height. It has a low foot-rim.


² F. Sarre and E. Herzfeld, *Iranische Felsreliefs*, pl. 39; O. von Falke, *Kunstgeschichte der Seidenweberei*, 1913, I, p. 79.

would accept the dish as actually Sassanian, it seems on the whole preferable to regard it as produced in early Mohammedan times.⁵

But long before Islam this monster had been treated as a purely decorative design. At Tak-i-Bostan the tail is enriched with an arrangement

⁵ Smirnov ascribes to this period the work which most closely approximates to our example.

UNPUBLISHED CASSONE PANELS—I BY TANCREDO BORENIUS

FROM many points of view, the subject of the Italian Cassone panels of the early Renaissance is one of such unique fascination that it is a matter of some surprise that we should have had to wait until but recently for the first attempt at an exhaustive survey of this province of art. I am, of course, referring to Prof. Schubring's two volumes—one of text and one of illustrations—which by now are sure to be familiar to all students.¹ Pioneers in all fields labour under similar disadvantages, and it is but natural that it should have been possible to point to gaps and errors in Prof. Schubring's work; but its fundamental importance for all further research on this subject is not to be questioned, and its extreme usefulness is a matter of constant experience. Prof. Frank J. Mather has for some time been preparing a monograph on Cassone panels now in America—obviously a most important section of the material—and I understand that Prof. Schubring also intends to bring out a supplemental volume on the subject. With a view to assisting in the gathering of material for a real *Corpus* of Cassone panels, I should like to publish a number of interesting examples which have come under my notice and hitherto, so far as I know, have not been referred to in art literature. I may add, that in thus using the term "cassone," I intend it to cover all kinds of house furniture and articles of ornamental character, all of which categories will be found fully discussed in Prof. Schubring's book.

I will make the beginning with an attractive and important-sized panel (51 by 144 cm.) in the collection of Mr. Henry Harris [PLATE I, B]. As to the subject of the picture, it seems to me that there can be little doubt but that this is an illustration of the most dramatic moment in the story of the Roman centurion L. Virginius and his daughter. The figure on the throne I take to be Appius Claudius, adjudicating Virginia to his client, M. Claudius, seated on the steps of the throne, while Virginia's old nurse, whose evidence as to Virginia's birth was invoked by

¹ Paul Schubring, *Cassoni, Truhen and Truhenbilder der italienischen Frührenaissance. Ein Beitrag zur Profanmalerei im Quattrocento*. Leipzig, 1915.

of close-set palmettes filling the greater part of its surface; animal and floral elements were thus already combined from the single point of view of ornament. Here there is more freedom of style and the tendency to introduce foliations is more marked. The old design has not suffered, and it will be conceded that the space is filled with admirable effect.

her father, has been seated on the other side, and starts up as she sees Virginius stabbing his daughter, to the dismay also of the women who surround her. In the background on the left, Virginius is seen again, escaping the pursuit of the soldiers. The picture is excellently preserved, and derives much charm from the smiling landscape setting of the scene, in which the passage about the lake or river on the extreme right is especially attractive; the notes of colour in the long drawn-out group of figures are clear and bright, with a succession of various shades of red cleverly carried through from one end to the other.

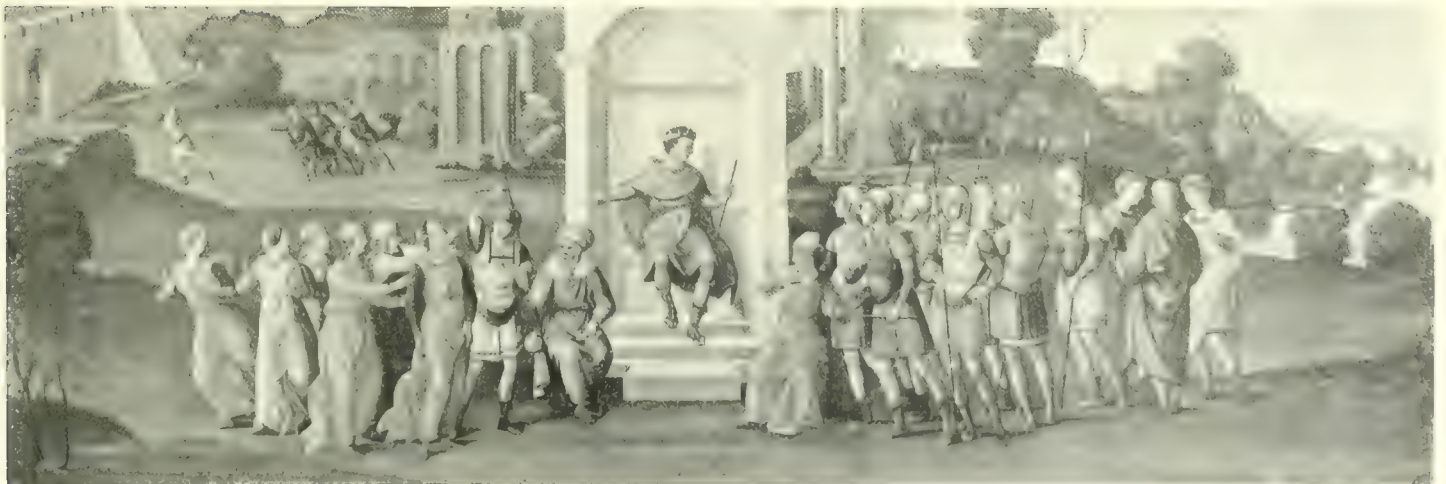
As to the author of the picture, I put forward with some confidence the name of Francesco Granacci, and the authenticated work by this artist which seems to me to offer the closest analogies to the panel under discussion is his *Assumption of the Virgin*, painted for the church of St. Piero Maggiore at Florence and until recently in the collection of Mr. H. C. Somers Somerset, of the Priory, Reigate.² Both as regards the types of face and the treatment of draperies, the two pictures appear to me to be so strikingly similar as to point beyond the possibility of doubt to one and the same artist. It is also of interest to observe the affinities of style which exist between Mr. Harris's panel and a pen-and-ink drawing in the National Museum at Stockholm. As may be seen from our reproduction [PLATE I, A], the drawing in question contains some figures of Roman soldiers, standing, which bear a close resemblance to those in the foreground of the picture; and, moreover, the figure of a soldier running, with his shield lifted, which immediately makes one think of the figure of the escaping Virginius in the background of the picture—though it might, of course, also be intended for a figure of a guard in a Resurrection scene. Prof. Sirén, in discussing the Stockholm drawing, has arrived at the conclusion that it is a work by Granacci;³

² See for reproduction of this picture Crowe and Cavalcaselle, *History of Painting in Italy*, vol. VI (1914), plate facing p. 156.

³ See his catalogue (in Swedish) of Italian drawings in the National Museum at Stockholm (*Italienska handteckningar från 1400—och 1500 talen i Nationalmuseum*, Stockholm 1917, p. 21 sq.).



A—Sheet of studies, by Francesco Granacci. Pen and ink, 19.3 by 23.2 cm (National Museum, Stockholm)



B—*The Death of Virginia*, by Francesco Granacci. Panel, 0.51 by 1.44 m (Mr. Henry Harris)



C—*Lamentation over the dead Eurydice*. School of the Romagna, c. 1500. Panel, 62.3 by 68.6 cm. (Mr. James Murnaghan, Dublin)



D—*The Judgment of Paris*, by Michele da Verona. Panel, 1.05 by 1.85 m. Mr. Frank T. Sabin)

and so the view that Mr. Harris's picture also is by him receives additional support. It must belong to a very early phase of his career, when the impress of Ghirlandaio's style upon his art was still strong: in certain of the female figures the Ghirlandaiesque quality of movement and fluttering drapery is especially marked.

Mr. Harris has called my attention to a cassone panel in the Museum at Rouen⁴ which bears a most interesting relation to his own. It is of very nearly the same size (48 by 166 cm.); in style it is absolutely identical; and the subject is again derived from the story of a heroine of classical Rome—this time that of the Vestal Tuccia, who vindicated her chastity by carrying water from the Tiber in a sieve to the Temple of Vesta. The name of Matteo Balducci, under which the Rouen picture is listed by Professor Schubring, does not seem to me very convincing; and I see no reason why it should not also be an early work by Granacci. In all probability these two pictures were originally companion pieces, whether they formed part of the decoration of a pair of cassones, or were used for the adornment of a large bed (lettuccio) or for any other purpose.

Another picture which may be associated with an example reproduced by Prof. Schubring is an interesting panel, belonging to Mr. James Murnaghan, of Dublin [PLATE II, c]. Its shape and size (62.3 by 68.6 cm.) indicate that it originally decorated the end of a cassone; and from a comparison with a panel now in the collection of M. Spiridion one may confidently conclude that both are by the same hand and formed part of the same cassone. M. Spiridion's picture⁵ represents the beginning of the story of Orpheus; in the background, on the left, Orpheus is seen charming the animals with his music; in the foreground, on the left, the companions of Eurydice are having a meal in the open, while on the right Eurydice herself is represented, fleeing before Aristæus. Prof. Schubring also mentions a picture, now in the Musée des Arts Décoratifs in Paris (No. 343),⁶ which represents Eurydice being bitten by the snake, which he thinks formed part of the same cassone as M. Spiridion's. The Paris picture is unknown to me; but Mr. Murnaghan's admirably designed picture is absolutely similar in style to M. Spiridion's—in types, character of drapery, and details of landscape. The principal figure has exactly the same dress and arrangement of the hair as the Eurydice in M. Spiridion's picture: so the

subject of the picture is doubtless the lamentation of Eurydice's companions round her dead body. Prof. Schubring groups M. Spiridion's picture and the one in the Musée des Arts Décoratifs together with two cassone fronts in the Museum at Besançon (Nos. 201 and 202), representing a series of incidents from the story of Minos and Pasiphaë,⁷ and ascribes all these works to Baldassare Carrari, a Forlì artist, the earliest record of whom dates from 1489, and who was dead by 1519.⁸ The Spiridion and Besançon pictures seem indeed unquestionably the work of the same artist; but whether he is to be identified with Baldassare Carrari appears to me somewhat doubtful, and it would be interesting to know on the comparison with which authenticated work by Baldassare, Prof. Schubring bases his ascription. There is little to support it, as far as I can see, in his signed *Adoration of the Magi* in the collection of Mr. R. H. Benson in London,⁹ or, unless my memory is at fault, in his signed altarpiece now in the Brera (No. 466). The two latter works seem to me to reveal a very timid follower of Niccolò Rondinello's, working on quite traditional lines; whilst the author of the cassone panels under discussion strikes me as being an artist of very different calibre. That he belongs to one of the schools of the Romagna appears to me, however, likely enough.

In a previous issue of this magazine¹⁰ I treated of certain aspects of the work of Michele da Verona, who was quite a prolific painter of cassone pictures of subjects chosen from classical history and mythology, several of which are reproduced by Prof. Schubring.¹¹ A particularly charming example of his gay and romantic travesties of classical subjects, after the manner of Carpaccio, is a picture now in the possession of Mr. Frank T. Sabin [PLATE II, d], representing *The Judgment of Paris*. The panel is of fairly large dimensions (105 by 185 cm.), and a ledge of white marble painted along its lower edge no doubt bears a relation to the scheme of wall decoration of which it once formed part. The fine stretch of mountain landscape in the background—in motive definitely associable with the scenery round Verona—is a very striking and novel feature in the picture, which derives considerable attractiveness also from the brightness and luminosity of the scheme of colour.

⁷ Schubring, Plate CXXIV, Nos. 545, 546.

⁸ See on this master Crowe and Cavalcaselle, *History of Painting in North Italy*, 1912 ed., ii. 306.

⁹ Reproduced in the illustrated edition of the Catalogue of the Early Venetian Exhibition of the Burlington Fine Arts Club, 1912, plate XVII.

¹⁰ See the BURLINGTON MAGAZINE, vol. XXXIX (July, 1921), p. 387.

¹¹ See Schubring, plates CXLIII, CXLVI—VII.

⁴ Reproduced in Marcel Nicolle, *Le Musée de Rouen*, Paris 1920, p. 23, and also in Schubring, plate CXX, No. 516.

⁵ Schubring, Plate CXXXIV, No. 547. Size, 58 by 148 cm.

⁶ Schubring, No. 548. Size 58 by 68 cm.

WESTMINSTER HALL AND ITS ROOF

BY HERBERT CESCINSKY AND ERNEST R. GRIBBLE

IT was in 1099 that William Rufus first held his court in the Hall at Westminster, the erection of which had only begun two years previously. For this, and other works in London, the neighbouring shires had been heavily taxed, as we know from the *Saxon Chronicle*. When Richard II commenced his work in the Hall, nearly 300 years later, it does not appear that the structure was ruinous; the roof may have been defective, owing to faulty calculations at the time of its construction. The roofing science of the dawn of the twelfth century may well have been inadequate to deal with a vast chamber 238 ft. in length and 68 ft. in span. The present timber roof—that of Richard II—is 90 ft. 6 ins. from floor to ridge-purlin, but of the pitch of the Norman roof we know nothing. It was probably not of single span, but triple-aisled on wooden pillars or columns, as in the unique roof of York Guild Hall. The original walls of Westminster Hall still remain, although much altered by subsequent refacings. During the work now in progress, under the superintendence of Sir Frank Baines, one of the principal architects of H.M. Office of Works, a portion of the original Norman arcaded passage, which ran from end to end of the Hall, has been uncovered.

The following is the recorded entry of 1394 relating to the work then projected at Westminster Hall.

1394 Jan. 21.

Patent Rolls.

17. Rich. II m. 3.

Appointment of John Godmeston clerk to cause the great Hall to be repaired, taking the necessary masons, carpenters and labourers wherefor whenever found *except in the fee of the church*, with power to arrest and imprison contrarians, until further order and also to take stone, timber, tiles and other materials for the same at the King's charges and to sell branches, bark and other remnants of trees provided for the said hall, as well as the old timber from it and from an old bridge near the palace by view and testimony of the King's controller of the said works for the time being accounting for the moneys so received and receiving in that office wages and fee at the discretion of the Treasurer of England.

By Bill of Treasurer.

On the same date is recorded the appointment of Hugh Herland, carpenter, as controller of the aforesaid John Godmeston. On April 28th, 1396, a grant for life, with the assent of the Council is made to Hugh Herland of "a little house lying in the outer little ward of the Palace of Westminster, near the house of the Clerk of the Works" for the purpose of housing his instruments and models, "which house was, by the late King's orders, delivered to him for that purpose thirty years ago."¹

¹ By Privy Seal. 10540.

A good deal of work had been either executed or projected in the Palace of Westminster for thirty or more years prior to the appointment recorded above. On August 16th, 1360, William Herland, carpenter, and Hugh Herland are instructed "to take carpenters for the King's works in the Palace of Westminster, the Tower of London, and elsewhere, and to put them in the said works to stay therein at his wages during his pleasure." In 1367 (? 1364) the wages of Hugh Herland are fixed at 8d. per day. In 1352 William Herland, carpenter, receives a weekly wage of 4s. 8d., which seems to imply a working week of seven days. In 1379 the wages of Hugh Hertland are *increased* to 12d. per day "and a winter robe yearly or a sum equivalent thereto."² In 1383, by signet letter dated December 7th, the same grant is renewed to Hugh Herland "verging on old age," yet he figures as controller to the works at Westminster eleven years later. In 1397 he is allowed £18 5s. a year at the Exchequer in requital of his long good and *gratuitous*³ service." In 1398 he is appointed, together with Hugh atte Fenn, John de Beyton, William Oxeyene, Robert atte Fenn and John de Cleve,⁴ to take charge of the construction of the new harbour at Great Yarmouth. In 1399, November 9th, the grant to Herland of 12d. daily, and also the £18 5s. yearly, both for life, is confirmed. In 1393 the materials for the new roof at Westminster are being collected. John Gedeney, Clerk of the Works, is instructed to take, by land and sea, the King's timber in the wood of Pettelewode in Sussex. In 1395 the walls of the old Palace were raised, and corbels inserted for the new roof, "with stone of Reigate and stone of Marre."⁵

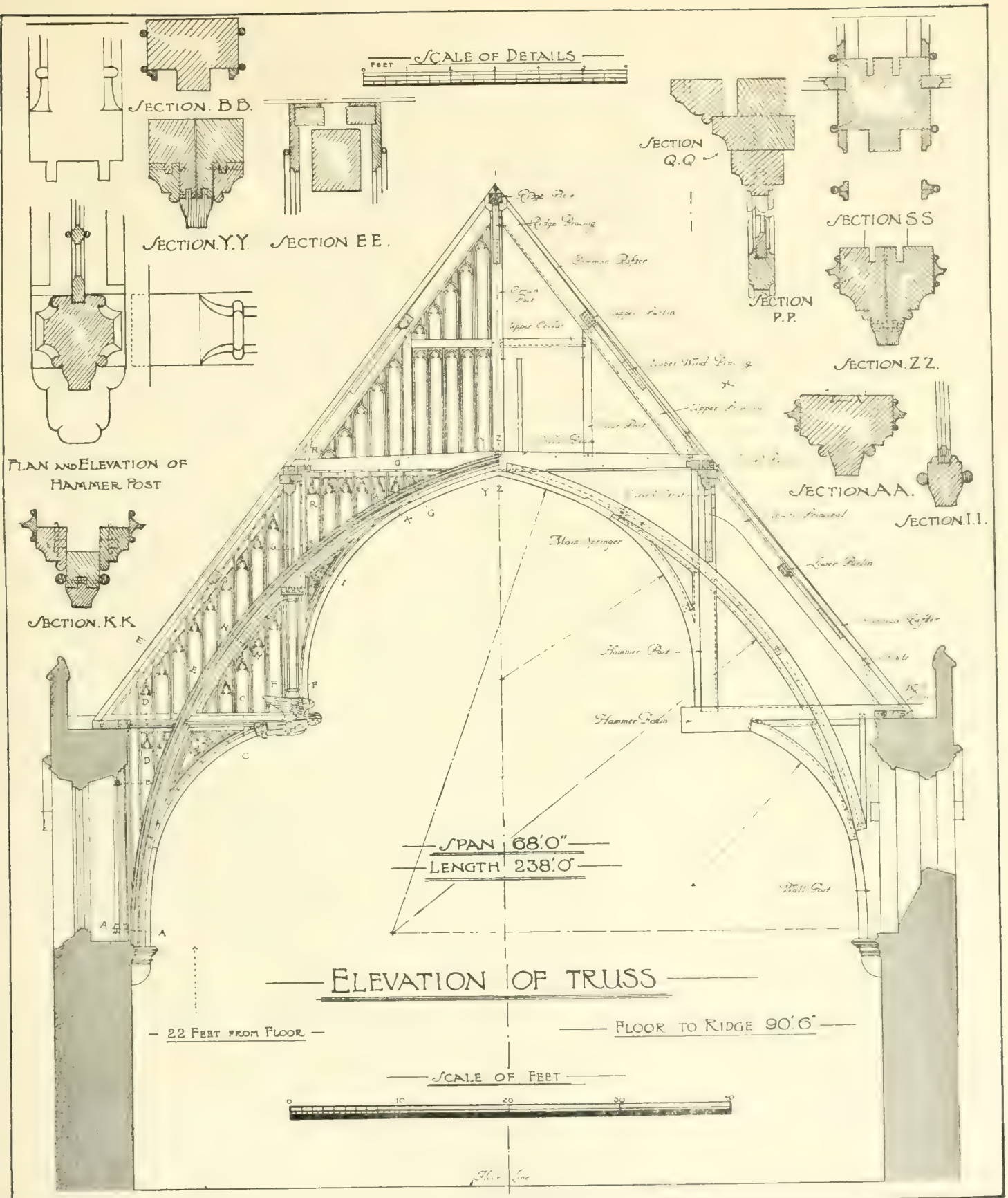
The roof timbers of Westminster Hall are entirely of oak, and in nearly all cases of Sussex oak, of the species *Quercus pedunculata*. Exceptional tree-growth was necessary, as not only are the hammer beams, braces and other parts of enormous size, but the brace abutments are solid. For these, trees must have been especially selected with a branch-growth at the requisite distance, so that the branch could be lopped and its branch-base used for the brace-abutment. The hammer-posts, which rest vertically on the projecting ends of the horizontal hammer-beams, are the largest in section of any timbers in the roof. With a height of 20 ft. 9 ins.

² By Privy Seal. 1379, March 24th.

³ Italics are my own.

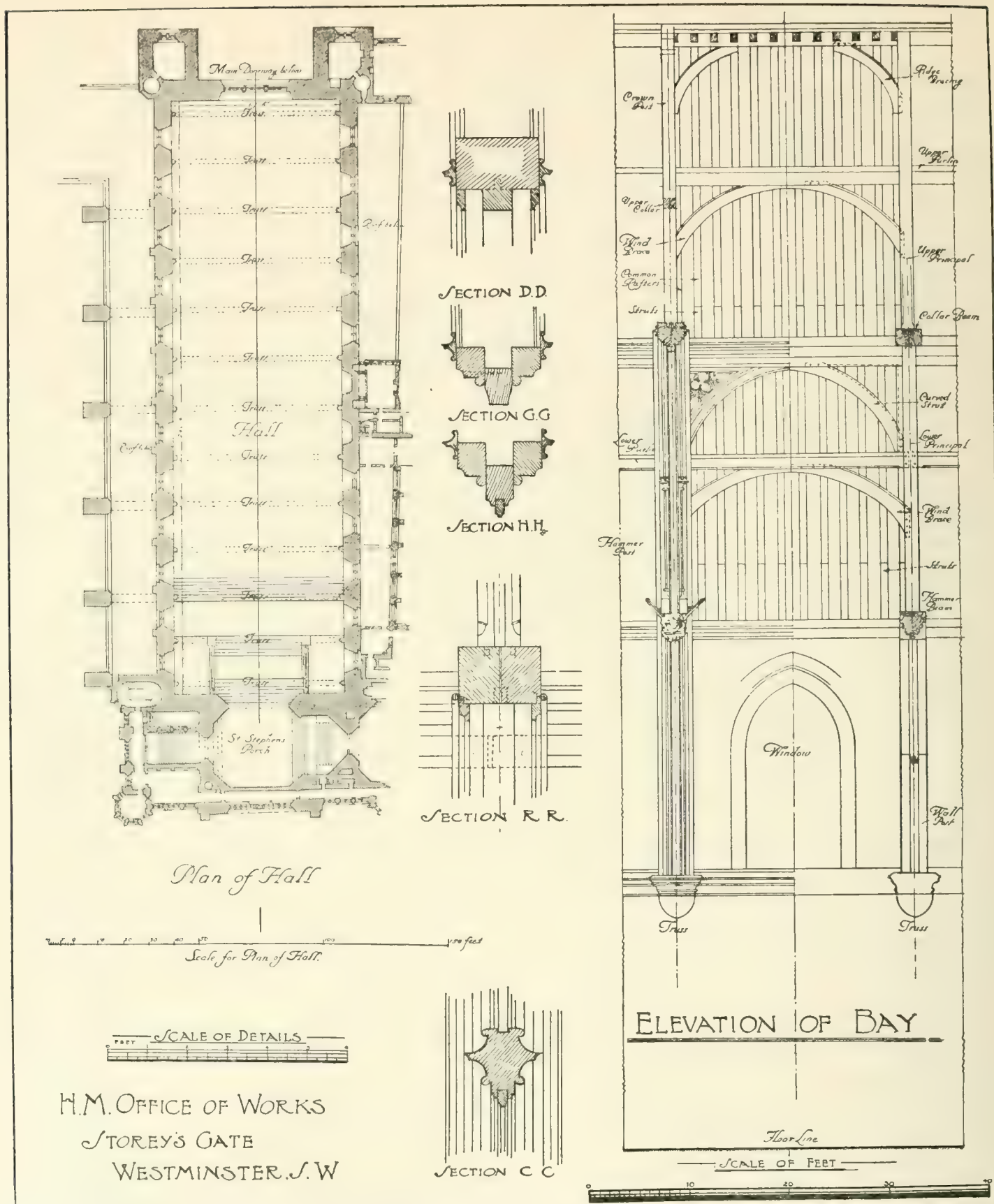
⁴ These documents are in Norman French, hence the prefix "de."

⁵ Now Marr near Doncaster. The stone is a York, suitable for corbels, and for taking great strains.



Westminster Hall Roof. Elevation of a principal showing the great arched rib

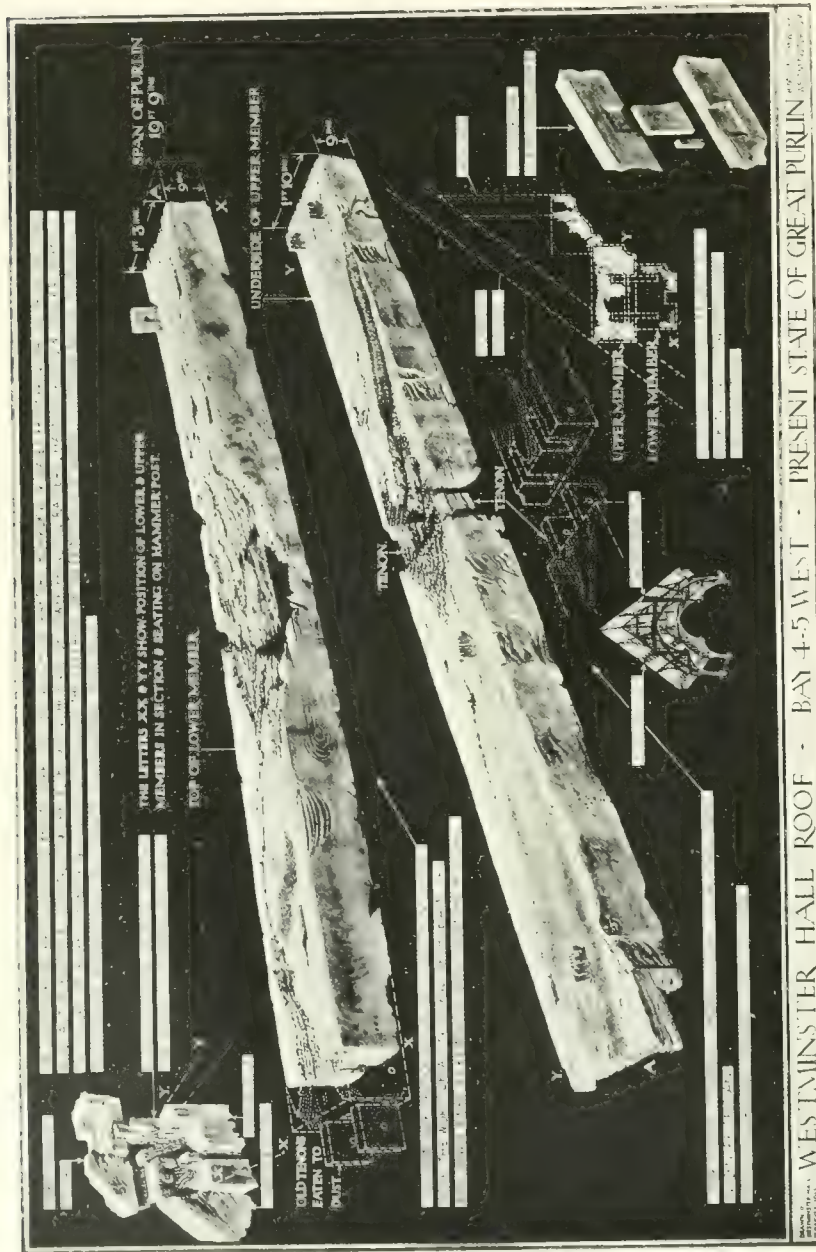
Plate I. Westminster Hall and its Roof



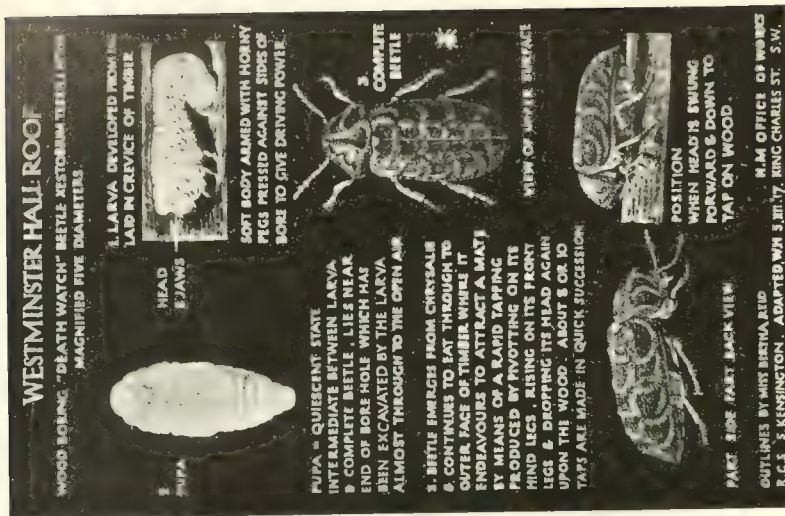
Westminster Hall. Elevation of a bay and plan of the Hall
Plate II. Westminster Hall and its Roof



Westminster Hall, General View



Showing the ravages of the larva of *Xestobium Tesselatum* (Death-watch Beetle) in the Great Purlin. (See Section of one of the Principals. Plate I.)



The Death-watch Beetle (*Xestobium Tesselatum*) in its stages as larva or grub, pupa and completely fledged beetle. Five times natural size

they have a cross sectional dimension of $38\frac{1}{2}$ ins. by 25 ins., but to hew these, with their projecting members—which are all from the one section of timber—trunks of 4 ft. 3 ins. diameter, or even larger, must have been used. Each of these hammer-posts weigh between three and four tons, so that the gigantic scale on which this timber roof has been constructed can be imagined.⁶

We have roughly calculated the weight of the entire timber in the roof at 660 tons, and this enormous weight is not supported in any way from the floor, but entirely from the wall-heads and from the walls by the wall-posts. It is impossible, however, to realise the enormous size of the timbers, even from an actual view, seen from below. To ascend the scaffolding which has been erected, and to stand on one of the hammer beams, is to get a view as of a primæval forest. No drawing or photograph can give any conception, for example, of the size of the great curved rib to each principal, which, in the decayed state of the roof, has had to bear strains and stresses for which it was neither intended nor designed. As far as we know, with the exception of the roof of the Law Library at Exeter⁷ (and that is on a much smaller scale), this great curved rib intersecting with hammer-post and hammer-beam is peculiar to the Westminster Hall roof. The roof is the largest and possibly the oldest extant, and is certainly the greatest wonder of mediæval carpentry in the world.

This gigantic work for the construction of which the finest and largest oaks in the King's forests were selected, for the felling and carriage of which a royal mandate, with delegated kingly powers, was necessary in the closing years of the fourteenth century, has now succumbed, or nearly so, to the attacks of a grub or larva, hardly one quarter of an inch in length [see PLATE IV]—somewhat bigger than the usual species of larva which attacks furniture. These destructive beetles are of the Anobiid

⁶ Sir Frank Baines has kindly supplied the following list of the timber scantlings in the roof:

	Cross Section.	Length.
Hammer Beams	$21'' \times 22\frac{1}{2}''$	$17' 9''$
Hammer Post	$38\frac{1}{2}'' \times 25''$	$20' 9''$
Collar Beam (of 2 members)	$19'' \times 12''$	$40'$
Lower Principal Rafter ...	$16\frac{1}{2}'' \times 12''$	$26' 4''$
Upper Principal Rafter ...	$17'' \times 12''$	$28' 6''$
Arched Rib	$9'' \times 12''$	$15' - 20'$
Wall Plate	$15'' \times 8''$	$15' - 18'$
Upper and lower Purlins ...	$9'' \times 16\frac{1}{2}''$	$17' 6''$
Main Purlin (ridge)	$\left\{ \begin{array}{l} 9'' \times 12'' \\ 13\frac{1}{2}'' \times 9'' \\ 22'' \times 9'' \end{array} \right\}$	$18' 10''$
(consists of 4 members)		
Common Rafters (laid flat)...	$8'' \times 6''$	$26' - 32'$
Wall Posts	$24'' \times 16''$	$20'$
Wind braces	$5''$ thick	$10' 6''$

The length of the horizontal timbers are, of course, between each truss.

⁷ Which is of later date, and copied from Westminster Hall roof.

family, of which very few of the existing species have been studied, owing to their retiring habits. The weevil which infests ships' biscuits is the larvæ of *Anobium paniceum*. Two species appear to be especially destructive to wood: *Xestobium striatum*, or the worm the effects of which are usually seen in furniture; and *Xestobium tessellatum*, a larger variety which attacks large oak beams, especially in roof-timbers. The parent beetle seeks a convenient crack or shake in the timber, and deposits her eggs. These hatch out in the form of larvæ, or white maggots, in length from one-eighth to one-quarter of an inch. Each of these has a tiny pair of pincers—mandibles—in its jaw, and commences its travels by boring a tunnel in the wood. The wood-powder is excreted through its body. The grub, therefore, can only go forward, it cannot return. Eventually it reaches nearly to the outer surface, only a thin skin of wood separating it from the open air. The larva now passes through the chrysalis stage, changing afterwards to the fledged beetle, which, beating its way through the thin skin of wood remaining, emerges and flies away. Occasionally the grub miscalculates the thickness of this outer skin, with the result that the beetle fails to force its way out, and dies in its burrow. It is the rhythmic tapping of the beetle, driving its head against the timber, which has earned for it the popular name of the "death watch." It is obvious that a visible "worm-hole" implies that the worker has emerged, as a beetle, and departed. Any treatment which involves syringing of liquid in the holes is, therefore, of no avail. The liquid can only have effect when the uninhabited hole has a junction with one or several in which the worms are still at work.

The problems which confronted Sir Frank Baines and his staff when the restoration of the roof was commenced in 1914 were many and complicated. Among them may be cited:—
1. The calculations to show the inherent weaknesses in the original design of the roof (if any).
2. How to deal with the question of rotten timbers, while preserving, as far as possible, the historical integrity of the roof. In this connection, it must be obvious that timbers selected for bearing enormous strains must be complete. Any piecing only restores the appearance, but instead of strengthening, actually weakens the beam.
3. The provision of efficient ventilation for each part of the roof, as its former unventilated state undoubtedly conduced to the propagation of the beetle.
4. The danger of total collapse on removing any of the main timbers for replacement or repair.
5. The difficulty of dealing at such great heights with timbers of such enormous scantling.
6. The designing of

a movable scaffolding of such size that each truss, from floor to ridge, can be reached for operations and the scaffolding moved from bay to bay, thus obviating the expense of scaffolding the entire roof. 7. How to kill the larvæ which infest the timbers in millions. 8. How to preserve both the old and new timbers against future ravages. 9. The designing and procuring of a proper system of steel reinforcement which (a) should hold up the roof independently of its timbers, (b) should not be visible to any extent from the floor, and (c) could be fixed without unduly weakening the existing timbers. It must be remembered that the only support for such reinforcement can be from the wall-heads; no part of the roof is, or can be, supported from the floor. 10. How to commence the work of restoration in order of importance (that is, to deal with the weakest portions first), to shore up the dangerous parts, and to execute the work in the shortest possible time, so that this period of insecurity could be curtailed as far as possible. It is estimated that 1922 will see the end; but it is probable that another two years will be required if the restored roof is to persist, without serious attention, for another five or six hundred years. 11. To estimate the damage done by former restorations at

the hands of Sir Charles Barry and others, which have weakened rather than strengthened the old roof.⁸

Space forbids even a brief account of the operations, although these are of great interest. One lesson has been learned from the late War; each section of worm-eaten timber has been "gassed," and it is to be hoped that *Xestobium tessellatum*, being unprepared and not provided with gas-masks, has succumbed.

The ventilating louvres, which have been fitted behind each principal rafter (very ingenious contrivances, as the rain which enters collects into gutters behind these principals and runs down to the main gutter on the wall-head), should allow currents of air to circulate in the roof, and thus tend to keep pests, such as the beetle and goat-moth, away, and also to prevent wet, or dry-rot in the timbers. It is calculated, however, that should the whole of the timbers become unsafe, the roof would still maintain itself in position by its steel reinforcement. It is hardly necessary to point out that work, undertaken by a Government department, where the sanction of the Treasury and the Commons is necessary, has many difficulties super-added to those intrinsic to the work itself.

⁸ There are signs of many previous restorations.

TWO OF THE YOUNG

BY D. S. MACCOLL

THE BURLINGTON MAGAZINE, though chiefly devoted to historical scholarship, has given space occasionally for the illustration of contemporary art; the Editor has very liberally encouraged me to extend this in directions not altogether within his personal sympathies.

Here then are two of the young, a sculptor and a painter, Mr. Charles Jagger and Mr. Rodney Burn; the first an artist moulded by the war, the second of a later generation still. Sculpture of any account is rare in England, and Mr. Jagger, along with Mr. Gilbert Ledward, working under a like inspiration, excited the greater interest by those reliefs at the War Museum Exhibition which first made him known. Mr. Burn has also had a kind of twin student at the Slade School, Mr. Robin Guthrie. That is how the new thing often comes, a light hovering over two or three boys, as once in the Academy School for Rossetti, Millais and Hunt, and at the Slade School round about Augustus John.

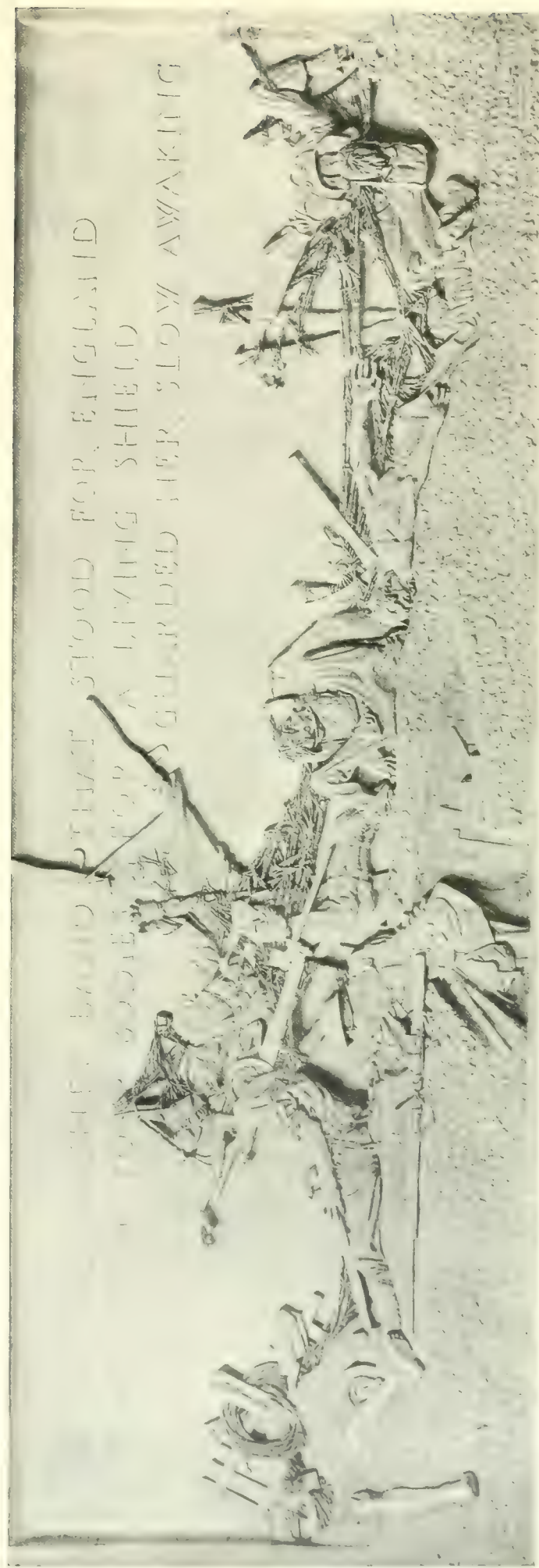
Mr. Jagger is a boy with a difference; his true beginning was retarded by early circumstances, and the fierce fallow-time of the war was cut out of his production, but not of his education. He was first employed by Messrs. Mappin & Webb

to engrave badges upon silver-ware, so that after the mechanical fashion of our time he began, like a Florentine, with the goldsmiths. He passed through various sections of this arid apprenticeship, became a teacher in the Sheffield Art School, won a scholarship at the Royal College, and for seven years was pupil and assistant to Lanteri, that remarkable modeller. As might be expected of exuberant Yorkshire energy under such training he developed a florid style, and the piece with which he won a scholarship for the British School at Rome was a rollicking affair in the spirit of Clodion. The scholarship was not taken up, for the war swept him off first to Gallipoli, then to France, and put a bullet through the lungs. He emerged at the Armistice, having handled no clay during his campaign save that of the trenches, but having undergone an imaginative and plastic conversion. We know how the lolloping C's and S's of "Louis Quinze" rococo gave way to the prim straight lines of "Louis Seize," a natural reaction after the debauch, even if no Rome or Pompeii had been dug up to father it. In this case the emotion of things seen and suffered commanded another form; the fathers of it hardly known.

It was too late to go to school again at Rome;



A—Sketch for Bronze Relief on a Fountain, by Charles Jagger



B—A War Relief, by Charles Jagger. 1.295 by 3.352 m. (British School at Rome)



C—*Mother and Child*, by Rodney Burn. Study for a Nativity: a competitive design for the British School at Rome, 1921



D—*The Pigeons*, by Rodney Burn. Canvas, 0.91 by 1.42 m. A competitive design for the British School at Rome, 1921

but the authorities, who do not willingly wash their hands of their scholars, commissioned Mr. Jagger to carry out a design instead. This was the low relief illustrated in PLATE I, B. It fixes for us, as nowhere else, in its tangle of stakes, of sagging wire, of bodies forward-straining, buried in the mud or hung like rags and crucified like St. Peter downwards, at once the cruel squalor of that warfare, its barbs, its sharpened bones, sogged khaki, and the passion that could nerve poor shivering humanity to obey and to endure. It was a too easy epigram of drawing that tempted some of our artists to render the men who fought as machines among machines; here they are, individual in their agony, yet part of a three-fold wave, petrified in its flux and reflux of stark lines, those of post and rifle and the dead. It is what is called "realistic," what I would rather call close art, the facts discovering their own bitter rhythm and declaring a beauty in their pattern. As Professor Ker once said to me, the word of it is Will Waterproof's:—

I look on all things as they are
But through a kind of glory.

The straitness of the convention within which realism is working may be measured by the daring Mantegnesque foreshortening of one figure, not an inch deep.

The Devil's Advocate no doubt might have things to say. The adventurer into an inordinate tragic world where Giovanni Pisano was at home, and into that compressed relief where Donatello was a master, obviously has lessons still to learn. His linear rhythm itself has certain hitches, notably in the figure cut off at the knees, though the instinct here to set up a vertical stay to the movement was sound. The planes are a little monotonous and broken; the clay calls for more synthetic treatment, and the lettering might be suppressed; but I am speaking to the merits.

The sketch drawing for a smaller relief is in the same vein, but is a more concentrated design with a different subject [PLATE I, A]. It was the characteristically English thought of two of my friends to set up in a country town a memorial to the beast-allies who served also in the war, and to combine it with a way-side fountain for horses and dogs. The architectural setting is by Mr. Lionel Pearson, who is also associated with Mr. Jagger in the very promising project for an Artillery Memorial at Hyde Park Corner. We know how terribly wrong our sculptors can go in their architecture; the curb supplied by this partnership is something to be grateful for. If the fountain should be carried out—this triangle of a wrecked listening post, foundered horse and dog in their severe frame—how surprising and consoling to

the traveller will it be after a surfeit of the memorials with which the shopwalkers and their committees are cumbering the land and poisoning the sight!

Mr. Burn is native of another world. He, too, was competitor for a scholarship in the School at Rome, that of "decorative" painting. By one of those strange decisions that a committee will arrive at, even when packed with eminent artists, his painting here reproduced [PLATE II, D] was passed over, and the award given to four very ordinary competitors, none of whom has been judged sufficient in the final test. I suppose certain patches of incompleteness and incoherence gave qualms to the judges, or a majority of them, so that they missed the shining merits, the nervous drawing and charm of colour not to be appreciated in the small monochrome, the lovely invention of figures, notably of the boy perched against the sky beside the dovecot, the dream-like collocation of children and landscape. Two dreams there seem to have been: one of a boy pigeon-shooting and of startled children, and supervening on it one of a beach; fragment of the life of Paradise that survives in our time. Another picture was of a Nativity with an accompaniment of odd modern figures; for that the drawing here reproduced [PLATE II, C] was a study, and there were others of people and animals, all with the familiarity of life and the newness of real drawing. The *Mother and Child* is now at the Goupil gallery, up against a formidable rally of Old Masters; does it, or does it not, with whatever young flaws of continuity, slip into a place with the great family?

"Too easily," says the Devil's Advocate; a mere reminiscence of Pollaiuolo, and too much of a "good drawing"; not gauche enough for so young a hand. I cannot agree; I see some reminiscence in the tower-like body above the foundation of the knees: we cannot at this time of day re-invent the whole of art; if we are wise we only vary, and the variation here is as noticeable as the repetition. Nor is the drawing facile: it is fought for. Of the picture the Advocate might say that, like Watteau, the artist combines separate studies into a not quite conclusive whole, and that the decoration tends to flatness, not to the Florentine sculptural. Granted.

I should have liked to show, had space allowed, Mr. Guthrie's project, painted last summer for the illustration of a church. The subject is *Christ Preaching to the Multitude*, but conceived as a young prophet addressing people of our time in coats and skirts and trousers. It is perhaps not surprising that it shocked those for whom it was intended; that a prophet, not to say Jesus Christ, should be

preaching here and now is against all the covenances. But is there not a church anywhere that would house a reading of legend that is not an archæology?

What will be the future of those youngsters, who can tell? The green shoots are so often blighted or deformed, coming out "winter-proud" in the cold climate of our imagination; and the pressure of the dead and living who rush to take possession of any new lodging is so

confounding. Exhibition, too, and praise like mine, is a doubtful benefit; but how else, as things are, is an artist to live? For my part I have high hopes that England will have reason to be proud of these children, and I think that among the ghosts there must be some little stir. Pier di Cosimo might open a friendly eye upon beast and bird and child creatures in a strange, near country, and behind the sculpture and the drawing strict and noble presences be aware.

THE FRANK LLOYD COLLECTION AT THE BRITISH MUSEUM

BY R. L. HOBSON

THE first year of the newly established Department of Ceramics and Ethnography at the British Museum has been signalised by a most auspicious event. Mr. and Mrs. Frank Lloyd have announced their intention of giving their collection of early Worcester porcelain, which is, with one exception, the finest and most representative of its kind.

Noting the needs of the Museum in the matter of Worcester, Mr. and Mrs. Lloyd have been gathering together for twenty-six years a series which, with that already on view in the Museum, would fully represent the doyen of our English porcelain factories. The transfer of this collection is being gradually carried out; and the large instalment now exhibited in the King Edward Galleries will give a fine impression of the wonderful quality of the whole.

It is, indeed, doubtful if there is any known type of early Worcester unrepresented by choice specimens in the Lloyd collection. All the fine ground colours—gros-bleu, scale blue, royal blue, turquoise, apple green, pink scale, claret, canary yellow—are to be seen in their various shades and with their favourite panel designs. These latter include the gorgeous exotic birds, finest work of the migrant Chelsea painters: the dainty floral designs so happily specialised by the Worcester school: the Worcester Japan patterns, cleverly adapted fantasies, inspired by Chinese and Japanese porcelain; and occasionally the more sober transfer-prints.

Here, too, are all the characteristic Worcester shapes: the neatly finished table wares, dishes, bowls, tea and coffee services, with simple but graceful lines, and the rare vases with their restrained oval and hexagonal forms which seem to be striving after sedateness in an age of rococo extravagance. Occasionally, indeed, the rococo spirit prevails, as in the pair of white-ground vases in which the hexagon form is bedecked with masks and swags and frills in full relief in Chelsea style [PLATE, B]. These un-

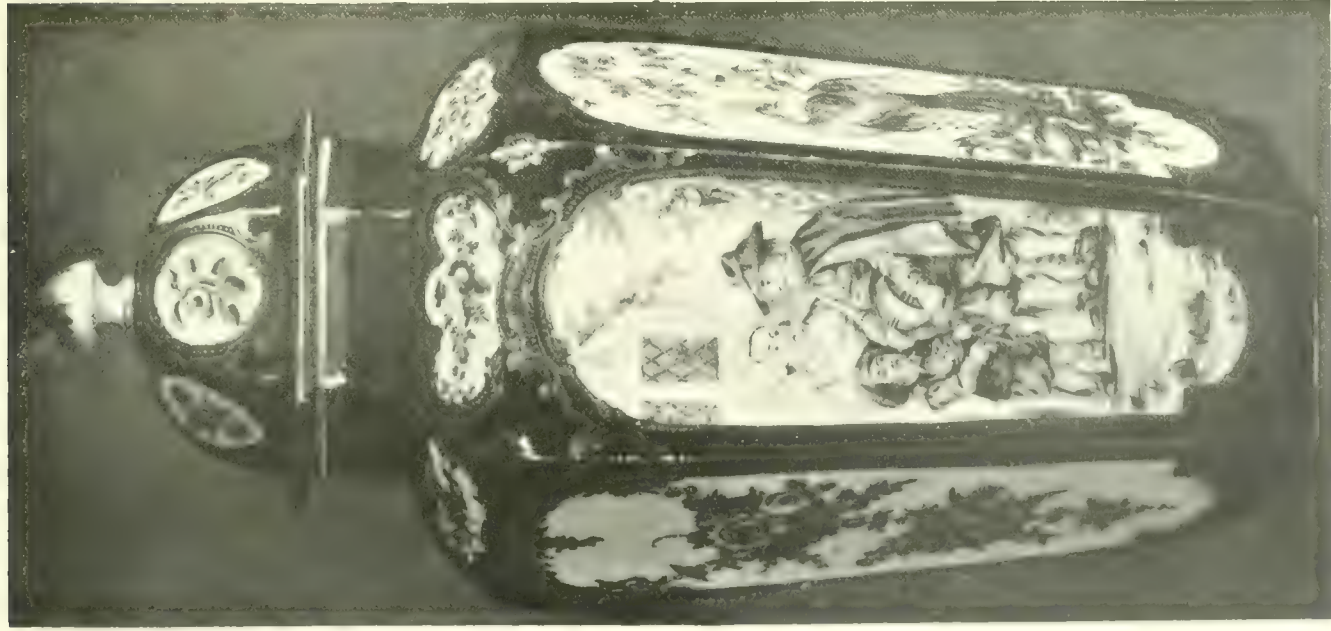
usual vases have the mysterious T^o mark impressed on the base, which also appears on Bristol, Bow, and other vases.

Another rare and somewhat luxuriant form is that of a large vase (once in the Nightingale collection) with pierced cover and festoons of flowers in relief; but this slight lapse from sobriety of shape is atoned for by the reticence of the painted ornament, a few floral sprays in the bright, "dry blue" enamel which was one of the special Worcester colours.

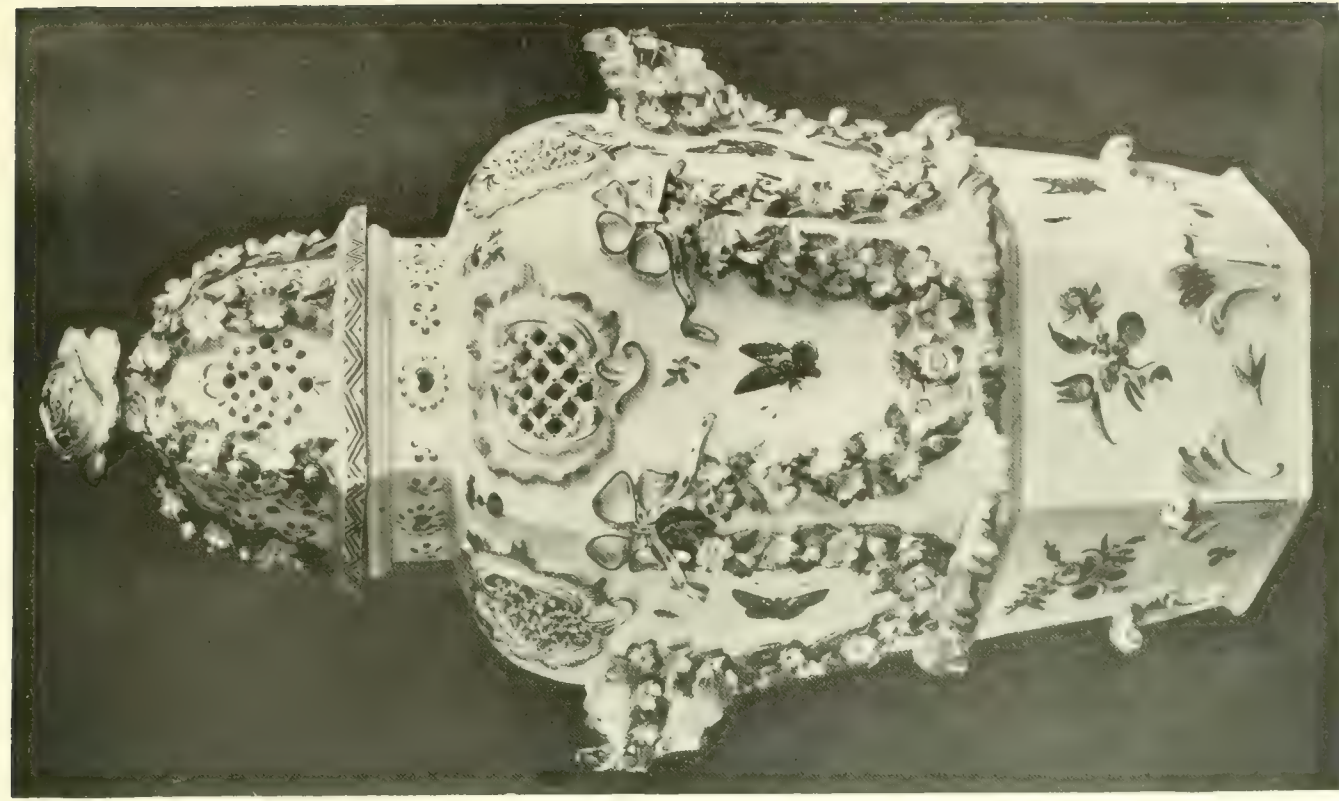
The early Worcester painters (and the Frank Lloyd collection is confined to the earliest and most interesting period of the ware, from 1751 to 1783) excelled in bird and flower designs. The more ambitious figure subjects are uncommon, and they were probably the work of one or two London artists employed occasionally by the Worcester factory. One such was John Donaldson, who signed the panels on some important Worcester vases. Donaldson was a miniature painter who worked for the most part in London. Redgrave speaks of his "art in China" being "well known and prized by collectors." There is little doubt that he painted the panels of the splendid Chelsea vases given by Dr. Garnier to the British Museum in 1763, and it is possible that the Chinese-Chippendale figures which appear on both Chelsea and Worcester may also be his handiwork. Clearly it was he who painted the pair of hexagon vases [PLATE, A] in the Lloyd collection with panels in the style of Teniers. Interesting confirmation of this is given by certain peculiarities of drawing which appear again in a Finlason print of the "Newsvendors after Donaldson."

Other rare specimens in the collection are a plate with reclining figures in panels and a tea vase with cupids in the Sèvres style.

O'Neale was another occasional painter of Worcester. His signed work includes figure subjects in classical style, landscapes and animals, the last being apparently his speciality. There is a plate in the Lloyd collection with



I. Vase, hexagonal (one of a pair) with scale blue ground and panels, by John Donaldson. Height, 29.2 cm. (British Museum)



B. Vase, hexagonal (one of a pair) with masks, etc. Marked To. Height, 38.1 cm. (British Museum)

landscape with a sheep and a horse which, though not signed, may well be O'Neale's work. The posture of the horse is just that seen on a tall vase in the Dyson Perrins collection which is signed "*O'Neale 1769.*" The same touch is observed again in the animals on a choice cup and saucer in the Lloyd collection.

It is probable that both Donaldson and O'Neale worked for a time at Worcester, though there is nothing incongruous in Redgrave's statement that vases were sent to London for the former to decorate. Worcester porcelain undoubtedly reached the workshops of the London enamellers such as Giles in Cockspur Street—a fact which explains the many pieces of obviously Worcester material with decorations quite foreign to the usual Worcester types. Unfortunately, we have no clue to the work of Giles and his firm; and the sure identification of this interesting by-product is one of the thrills reserved for future collectors.

Another future thrill may be caused by the discovery of the plate with landscape signed by C. C. Fogo which Nightingale describes. It would probably give the key to the landscapes on the Lord Henry Thynne service and on the pair of two-handled cups with covers and stands which are treasures of the Lloyd collection.

Naturally, the favourite Worcester design of scale blue and birds is much in evidence in the collection. It is seen at its best on a beautiful pair of heart-shaped dishes. But all the other scale patterns are exemplified as well: the rare yellow, green, brick-red and lilac pink. There are many examples of the typical Worcester "apple green," none finer than a cylindrical tankard with thick green ground and panels of tropical birds, and a number of specimen of canary yellow, accompanied in several cases by transfer-prints. There are, of course, examples of the well-known services—the Lady Mary Wortley Montagu, Bishop Summer, Joshua Reynolds, Duke of Gloucester, Lord Henry Thynne, Hope Edwards, etc.—the last-mentioned being represented by an initialled tan-

kard and two heart-shaped dishes with sumptuous borders of the Chelsea claret colour.

But there are other and wider categories into which Worcester porcelain inevitably falls, and these have all been fully considered in the making of the collection. One displays the influence of Meissen in its exotic birds, Meissen flowers and fruit, mosaic grounds, etc. Again, certain richly coloured grounds, heart-shaped panels, special flower painting, and richly tooled gilding are symptomatic of Sèvres influence; and there is a large and interesting group in which Chinese and Japanese designs are copied, sometimes literally as in the famille verte of the Bishop Summer service, the powder blue with fan-shaped panels and the Mandarin types, sometimes in very free translation, but most often in a happily blended adaptation which constitutes the Worcester-Oriental. The high decorative value of the early Worcester Japan patterns is well illustrated in the collection; and a mixture of Chinese famille verte and Japanese Imari, both entirely Worcesterised, is seen on a pair of rare hexagon jars with green, fish-roe ground and panels of flowers and fantastic birds.

The moulded patterns, authenticated by the moulds preserved in the Works Museum at Worcester, appear in richly decorated examples with coloured grounds. A typical specimen is the large mask jug with scale blue and bird decoration covering the cabbage-leaf moulding. There are, besides, many rarities in the collection, pieces with inscription, dates, coats of arms and devices, or with unusual patterns and combinations of design. But a mere catalogue of these things is wearisome. They must be seen to be appreciated. It is not, however, the rarities of the collection which will impress the normal visitor so much as the very high quality of the ware throughout and the sumptuous air given to the simple forms of the useful wares by the trim finish, skilful painting and rich but refined gilding in which Worcester excelled.

A MONTHLY CHRONICLE

THE WALLACE COLLECTION.—The second of the European Armouries, relieved from storage of pictures and furniture, has been reopened. No rearrangement or redecoration has been at present possible; but the closing has permitted fresh study of certain pieces, with some interesting results. For example, a fine group of rapiers (Nos. 451, 453, 457, 513 and 546) is found to have been the work of Pietro Caimo, of Milan; some equally famous Toledo masters are also well represented. The restrained and beautiful decoration upon a Tilting Harness (No. 521),

with the signature of Pompeo della Chiesa, affords little excuse for the work—meaningless in design and vile in execution—that was perpetrated by his army of followers. The famous "Gothic" Equestrian Harness (No. 620) bears no less than six armourer's marks, whose familiar but elusive features still await identification. Mr. Kelly's lectures on Wednesday afternoons now include this Gallery (VI), and fresh students ought to be attracted to the rich complex of interests that arms and armour offer. S.J.C.

LONDON EXHIBITIONS.—The month has been so rich in public exhibitions that we cannot hope to deal with them in this column as they deserve. In an artfully mixed collection of drawings,* old and new, at the GOUPIL we see, through the quaint comparisons involved in the hanging, familiar things unexpectedly rebrighen or grow dull. The remark does not apply to a great Montagna, one of the best Signorelli's in the country [PLATE I, A], two rudely effective Tintoretos, an interesting and historically important drawing (52), a sheet of graceful and sleek studies (77) belonging to a series recently discussed in these pages, and the Tintoretto-like *Gondolier* (85), all by Veronese, good examples of Fra Bartolomeo, a Carpaccio, a Parmigianino, a fine Giovanni Bellini of the Paduan period, a head by del Sarto and an excellent Rubens [PLATE II, C]. Nor does it apply to Rubens who is well, to Ingres who is not so well, and to Rembrandt who is both well and indifferently represented. But as we go round from the beginning we are shocked at once by the comparison between two pencil sketches of buildings, the first (12) by Turner, who, sticking to his facts like a well-disciplined reporter, remains dully descriptive, while Girtin in the other (14) is wide awake to the shape of his paper and to how each line must make valuable its fellows, and so save the little sketch from triviality. Rodin in the clever (18) holds his own rather better than we expected. The drawing of the woman's arms is full of meaning, but the entire figure would remain, even in meaner company, insubstantial. David Wilkie is one of the pleasantest surprises. Although his *Mail Coach* (54) [PLATE II, D], hung as it is between Claude and Veronese, cannot be thought of as historically important, it is more than merely pretty. Its solidity and sound composition give it the right to be mentioned in the same breath with the best drawings at any rate of its own period. (How curious it is that Wilkie like Richard Wilson has been so widely overlooked outside England.) But a little further along there is a small but perfectly designed Poussin [PLATE I, B] which with an astounding simplicity that seems like a summary of truth itself, takes the blood out of everything near it. The soft-voiced Conder (75) even beside Tiepolo and Poussin makes himself heard without an effort, but then this drawing is one of the most beautiful traces that wavering, sensual yet somehow noble spirit left behind. A Sargent head (81), although a little

* The following drawings have been already discussed at greater length in the BURLINGTON MAGAZINE:—(13) Montagna, vol. xxix, p. 271; (31) Carpaccio, vol. xxix, p. 271; (32) Benozzo Gozzoli, June, 1921; (38) Ingres, vol. xxxiii, p. 73; (39) Poussin, vol. xxxviii, p. 4; (50) Claude, vol. xxxviii, p. 4; (76) Poussin, January, 1921; (77) Veronese, February, 1921.

tight and mechanical, almost startles us by its refinement and sensibility, and leaves us pondering on the instability of genius, for the drawing comes from the painter's rich early years. An excellently designed Rossetti (94), which it would repay the young contributors to the exhibition to study, reconfirms us in the belief that he was at times much more than merely the best pre-Raphaelite. Benozzo Gozzoli (32) hangs his head a little among the monarchs that surround him. Claude, obviously a gentleman, remains cool and confident in all company, while Poussin flushes alternately with pride and shame. Tiepolo, too well dressed to be really decent, ekes out his natural eloquence with large and flashy gestures. Guys apologies for his presence which nobody minds. Charles Keene, it is whispered, borrowed his invitation card and isn't likely to be asked again. Many whom one might have expected to see have not turned up.

On the whole the members of this inspiring old company look as great together as they do apart, but after our emotional passages with them we confess it is not easy to adjust ourselves to normal intercourse with the débutants. It is not that we do not approve of their presence; one of our chief endeavours is to see art unsanctified by time, to apprehend China and Florence and Kensington through the same pair of spectacles, and without for ever referring to the almanac; and we are eager to admit that the very greatness of these masterpieces saves the act of hanging a few present-day things among them from being ridiculous; here there can be no question of comparison between old and new, especially as the latter represent only one section of present-day art. But the enterprising promoters will probably agree that it is difficult to look at the new and indeed at one or two of the old works without an unfairly persistent consciousness of their defects. We are willing and delighted to make our best effort to seek in MacEvoy's sketch (49) something more than elegant blague, and to banish the vision of James Wilkie (27), drawing at the coast with the painful enthusiasm of a penitent, but at a moment that makes Steer seem slight and Sickert poorly equipped, that effort is largely wasted. With this bare mention of the draughtsmen named above, who with Wheatley, MacColl and Burn appear to us to have contributed the best contemporary work, we must refer the reader to Mr. MacColl's article and the reproduction of one of the drawings on p. 88, and pass upstairs to Mr. Hoppé's photographs.

MR. HOPPÉ is one of those who have helped to make photography a real minor art and a legitimate subject for a footnote to art history. Our stay at his exhibition was short and rather pleasant; short because the only way to look at



1. *Nudes*, probably a study of demons for a fresco in the Duomo at Orvieto, by Luca Signorelli. 35.5 cm. by 28.2 cm. (Viscount Lascelles.)



B. *Diana and Endymion*, by Nicholas Poussin. Red chalk, brush and sepia, 17.3 cm. by 17.8 cm. (M. Bernard d'Hendecourt)



C—*Nudes*, probably studies for a figure of Susannah, by Rubens. Red chalk, 29.2 cm. by 45.7 cm. (Prof. Henry Tonks)



D—*The Mail Coach*, by Sir David Wilkie, 1823. Pen and wash, 22.8 cm. by 29.2 cm. (Mr. G. Bellingham Smith)



E—*Après le bain*, by Edgar Degas. Charcoal drawing, 33.02 by 25.4 cm.
(Leicester Galleries)



F—*Groupe de femmes*, by Edgar Degas, Charcoal drawing, 34.29 by 41.91 cm.
(Leicester Galleries)

photographs, as at certain pictures, is to pass them before the eye rapidly; (*only* he who runs may read) only *rather* pleasant because Mr. Hoppé (unconsciously, according to his excellent preface) lets us know that he is inspired by a kind of painting we do not greatly care for (D. Y. Cameron or the like in the architectural subjects, Brangwyn or the like in the landscapes). If only Mr. Hoppé had been drawn to Canaletto and Vermeer instead! The portraits of celebrities are attractive and far more alive than indifferently painted portraits, but some of the "character studies" are, like cinema photos, too richly charged emotionally for our taste. One print shows a tree trunk thicker at the top than below (hear, D.S.M.).

THE NEW ENGLISH ART CLUB has lived from the beginning in a continual revolution of acclamation and declamation because its most typical adherents have aimed at expressing in their art the purely personal and changing attributes of their minds, so that their art has struck home or missed fire according to the accidental similarity or dissimilarity of temperament between the observer and the artist. Neither their gifts nor their aspirations have permitted them to belong to any of the main currents of European art. There has been something wanting that compelled them to parochialism, something that is always present in art belonging to any of the great traditions. They have been insufficiently conscious of the fact that all art depends primarily on design. That is not to deny that the craft they built has often found herself in the most romantic and perilous waters and sustained the most glorious scars to endear her to all who ever trod her decks. But her wanderings have been non-progressive because her compass never really pointed north. This defect, continually alleged from bridge and fore-castle to be negligible, threw the ship before the mercy of every wind that blows and called for a monkey-like agility in the setting of the sails—an inspiring sight, no doubt, but a sad waste of time and energy.

At its inauguration the Club could offer the only valid excuse for the organisation of a permanent art institute of that kind—the participation in it of several artists of great talent, and the hope for its successful continuance now is the appearance of a fresh supply of geniuses to take their places. But Steer, Sickert, John, Clausen and lesser elder men are this year absent or poorly represented, and among the new names there are none who have anything very serious to say. Consequently the present show is something of a collapse.

Among the best contributions are the wooden figure *Cassandra* (145), by the late J. Havard Thomas; B. Meninsky's two imperfect but

serious pictures (13,83); *Cottages at Colby* (53), by C. J. Holmes who, however, sends an unfortunate seapiece (77); the works of the late A. W. Rich; some cultured water-colours by D. S. MacColl, of which we prefer the brightly discussed *River at Chartres* (47); Ethel Walker's *Invocation* (96), with its great attempt to search out and explain the figures and relate them to the well-painted background; V. E. Poole's *Chedworth* (109); M. Mackinlay's too clever and mannered *Blue Overall* (115); P. Nash's works; and Steer's water-colours, though his oil *Bathsheba* (95) is poor stuff.

DEGAS.—The Leicester Gallery offers Degas's drawings and etchings and Miss Beatrice Bland's flower paintings; to see the British public lick the jam off the bread and go out is a pretty sight. The small Degas collection is too fragmentary to be a God's eye view of the whole *œuvre*, but so well selected that it throws light on the main episodes in Degas's artistic career, and leaves us wondering again not only at his skill and knowledge, but at his unhesitating intelligence in dealing with the many types of art that influenced him. It shows, for instance, how he absorbed the newly introduced Japanese art, discarding the trashy parts that acted as a poison on so many systems, and using the remainder to replenish and ripen his genius and lead him on to a splendid consummation in pure form. A comparison of the early with the late work here emphasises again Degas's supreme importance as a link between the present century and the last. Two examples are shown on PLATE III.

ROYAL ACADEMY: RECENTLY DECEASED MEMBERS. This amazing exhibition tempts the youngest of us to feel old, so recently painted and yet so remote and out of date are these "pictures of the year," and one might almost say that the more eminent the painter was in his day and the greater the sensation made by his picture, the more fatuous they both appear to us to-day. Indeed, the pictures shown baffle criticism; the bulk of them, even those carried out by craftsmen of ability, are not primarily works of art at all; they would have to be discussed not by the art critic, but by the sociologist, psychologist or some idle biographer. It is hard to guess the reason for exposing them again in this lordly manner, except as an attempt to reawaken nodding Victorian sentimentality. One would have thought the continued toleration of such works in the Tate and the Provincial galleries might have been considered a sufficient concession to the morbid cravings they satisfy.

NEXT MONTH there are fewer exhibitions of special interest, but at the Goupil will be shown

the works of Mark Gertler, Ethel Sands and B. Meninsky, and at the Grosvenor those of Muirhead Bone, A. St. John Partridge and John

Wheatley. A full list of exhibitions will be found as usual on p. ii of our advertisement columns.
R. R. T.

LETTERS

"VAN EYCK AND HIS FOLLOWERS"

SIR,—In his recent published and valuable work on the Van Eycks and their followers,¹ Sir Martin Conway raises afresh the question of the identity of the lady represented in the portrait by Petrus Christus in the Berlin Gallery (No. 532). The equality of dimensions and similarity of treatment found in this picture with the likeness of Edward Grimston by the same artist in the Verulam collection leads him to conjecture that the two were man and wife—"Grimston's first wife, if she was painted in the same year." But, he adds, "the trouble is that the name of Grimston's first wife is not known."

Upon this matter, however, it is possible to throw light. It is clear from the account of Edward Grimston's tomb contained in the seventeenth century MS., lettered Reyce's account of Suffolk, preserved (in 1863) in Lord Dacre's library at the Hoo,² that the Arms of Edward Grimston's first wife were: gules three bars gemelles argent. These Arms are those anciently recorded at the College of Arms to the family of Bensted of Bennington Castle, Co. Hertford. It may accordingly be assumed that the lady was a member of this family. Her Christian name is further known from a deed of settlement of the 28th March, 1449,³ to have been Alice. She may, I think, with reasonable show of probability be more specifically identified by reference to the pedigree of Bensted contained in Clutterbuck's *History of Hertfordshire*, as the daughter of Sir Edward de Benstede, Knight (aged twenty-one years in 1376-7; died 1432-3) and Johanna, his wife (died 1448-9, among whose children appears a daughter named Alice.⁴

On the assumption, therefore, that Waagen was correct in his statement, referred to by Sir Martin Conway, that the original frame belonging to the Berlin picture recorded the fact that the lady was a Talbot, it would appear certain that the portrait is not that of Edward Grimston's first wife. Nor could it be that of his second or third wives, as their names and parentage are already well known and they were neither of them Talbots.

¹ *The Van Eycks and their Followers*. By Sir Martin Conway, M.P. 1921, p. 108.

² *Archæologia*, xl, p. 470.

³ *The Genealogist*, N.S., xxix, p. 140.

⁴ Clutterbuck's *History of Hertfordshire*, 1821, Vol. II, p. 280.

It may be added that the date of Edward Grimston's first marriage is credibly believed to have taken place in or about the year 1449.⁵ It may, I think, in any case be regarded as certain that he had not yet married at the date at which his portrait was painted (1446), as had he been already married, his wife's Arms would assuredly have been impaled with his own in one of the two shields appearing upon the face of the picture.

Yours faithfully,
ARCHIBALD G. B. RUSSELL.
ROUGE CROIX.

"OLD PLATE AT THE CHURCH CONGRESS"

SIR,—In the BURLINGTON MAGAZINE for December, 1921, Mr. E. Alfred Jones in his review of the Ancient Ecclesiastical Plate exhibited at the Birmingham Church Congress Art Exhibition, October, 1921, singles out the ancient silver early fourteenth century coffin paten from Bushbury, Staffordshire, for criticism. As the Vicar, Churchwardens, and others have given themselves considerable trouble to arrive at an approximate date for this piece, after weighing all the evidence of the local traditions of the Church, and consulting with such an authority on ancient church plate as Mr. Frederick Bradbury, of Sheffield, who confirms their conclusion, they would like Mr. E. Alfred Jones to inform them in the BURLINGTON MAGAZINE, when a herring-bone halo, or nimbus, ceased to be a Christian or ecclesiastical symbol? And further, would he give those interested in the matter the evidence to support his statement that he considers the paten of post-reformation date (probable).

Yours faithfully,
COLIN H. CLAPHAM
(on behalf of the Vicar, the Rev. J. T. Crathorne, and Churchwardens).

[The following is Mr. E. Alfred Jones's reply to the above letter.—ED.]

SIR,—The Bushbury paten was categorically assigned to the date 1316-36 in the Church Congress Exhibition Guide. I ventured to question this attribution not merely because this paten is a departure from the orthodox English type with a sexfoil depression of this period (though this point is not without interest), but largely be-

⁵ *The Genealogist*, N.S., xxix, p. 140.

cause of the absence of a definite Christian or ecclesiastical symbol, e.g., the *Manus Dei*, which was the common device on the surviving English patens of the time. Great stress is laid on the so-called nimbus as a proof of its pre-Reformation origin. Is not a "nimbus" a contradiction here? It seems scarcely credible that an empty space should be thus exalted. The attribution of the date 1316-36 appears to have arisen not from any intrinsic evidence in the paten itself, but from a local tradition that it was found in the tomb of Hugh de Byshbury, who flourished as the "Parson of Byshbury" at that time.

Yours faithfully,
E. ALFRED JONES.

CÉZANNE'S "LANDSCAPE AND BACCHANALES"

SIR,—The two articles on the Cézanne reproduction in your last issue both amused and interested me. Let me congratulate you on inaugurating so excellent an idea. What struck me particularly was that although almost all Mr. MacColl's points, which were most amusingly made, were absolutely incontrovertible. When one put down the article and took up the drawing, it was there just as jolly and delightful as ever, as if its trees were altogether according to Cocker and its heads and limbs in the right place and of the proper shape. One wonders whether Mr. MacColl's amazingly clever eye is always quite equal to catching the element of art in a picture. But, after all, are there not a good many people who can see everything in a picture except its art, and, of course, in most pictures there is everything except that?

Yours faithfully,
F. H. S.

SIR,—One discerns a certain prejudice in Mr. MacColl's criticism of your coloured frontispiece of the Cézanne drawing. He sets out to demolish this fine drawing and fortifies himself with a geometrical diagram. It is curious that I should be reminded of my first South Kensington artmaster in his apparent insistence on actuality, scientific accuracy and imitation of nature . . . !

It would be possible to apply exactly the same type of criticism to his own delightful water-colour drawings. It would be possible because Cézanne's and his own work are the result of the same underlying motives: selection, interpretation, ruthless disregard of local form, and

the subconscious employment of symbols to give the impression of what is before them. I have never seen a drawing of his to which the analysis of Cézanne would not equally apply; and which would not emerge as unscathed as does the drawing by Cézanne. What surprises us is that he should swing so wildly while lowering his guard. He is asking for a knock-out!

Yours very truly,
Isleworth-on-Thames. HUGH BLAKER.

SIR,—Mr. MacColl has been refuted so often in your columns by Mr. Fry and Mr. Bell that one is a little surprised by his early return to the attack on the modern movement. He almost threatens to become the Bombardier Wells of æsthetic discussion.

In the first place he gives a diagram of composition of two triangles one within the other—a triangle at each lower corner. Now I submit that as an analysis of a picture by Cézanne this is entirely inadequate. It is true that Severini has written some recent articles criticising the principles on which Cézanne built up his work, but he never suggested that they were so elementary as this, and a moment's examination would have shown that this little preparatory study is carried to quite an unusual depth as regards composition. The "format" used is a rectangular one of the box-like type found also in his *Tentation de St. Antoine*, and moves across the picture in the usual manner of the Classical schools, guiding the proportions over to the right-hand side and being itself related to the dimensions of his picture-space.

Mr. MacColl then proceeds to find fault with this little work on the usual naturalistic grounds, calling in for this purpose botany, anatomy, and even a little meteorology after the manner of so many English art critics. Why does he do this thing? None knows better than he that the standards of Vicat Cole's "Anatomy of Trees" and Thomson's "Anatomy for Art Students" are irrelevant, and to ascribe to Cézanne, above all people, a form of composition so artless as this, is not compatible with his knowledge of El Greco.

I fear that it is one more attempt to suggest that Cézanne was a dilettante and that therefore the whole modern movement is fond and foolish too, and that our young painters should turn from them to the more unctuous treasures of the Chantrey Bequest.

Yours faithfully,
J. W. P.

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. FEB. 21st. The Meyrick arms and armour, the collection formed last century chiefly from the collection of Sir Samuel R. Meyrick, now the property of Leonard Brassey, Esq., in-

cluding (25) a fine Spanish rapier with main gauche dagger; a North Italian steel shield with interesting Arabesque design; (50) very important armets and breast-plates of various origins; 189 lots in all.

MESSRS. SOTHERY, WILKINSON & HODGE, 34, New Bond Street. FEB. 2nd and 3rd. Old English and Irish glass, property of Mrs. M. A. Overton and Mrs. Norman Lee, including rare wine glasses, chandeliers, masonic glasses, etc. Second day's sale, works of art, property of a lady, including Italian majolica and a fine Valencian almsdish c. 1500, Renaissance furniture, an important sixteenth century Indo-Portuguese carpet, etc. FEB. 8th. *The Towneley Mysteries* and *York Missal*, property of the late Sir Edward F. Coates. The first, a unique MS. of thirty-two early English

religious plays; the second has 232 ll. printed in red and black in double columns, and is unique except for the imperfect copy in the Bodleian. FEB. 13th and 14th. MSS. and books, property of Capt. John Harrison-Broadley, including Higden's *Polycricon* (Caxton, 1482) and many rare works and important Renaissance illuminations, also a remarkable Byzantine Psalter of the eleventh century, property of Western Coll, Bristol. FEB. 15th. A rich collection of original drawings by John Downman, property of Sir Edward Coates.

GALLERY AND MUSEUM ACQUISITIONS.

NATIONAL PORTRAIT GALLERY.

ARTIST UNKNOWN. *Sir William Drury, 1527-1579*. Soldier and statesman; Marshal of Berwick, 1564-76; Lord Justice of Ireland, 1578. Head and shoulders. Purchased by the Trustees. Room I.

SIR WILLIAM BEECHEY, R.A. *Harriot Mellon, Duchess of St. Albans, 1777(?) - 1837*. Actress; married first Mr. Thomas Coutts, the banker, and secondly William Aubrey de Vere, ninth Duke of St. Albans. Whole-length, in landscape. Bequeathed by the late W. L. A. B. Burdett-Coutts, Esq. Room XVII A.

ROBERT DUNKARTON. *John Henderson, 1747-1785*. Actor; as "Hamlet," Act III, Scene IV. A small half-length, seated, holding two miniatures. Crayon drawing, 1776. Presented by Ernest E. Leggatt, Esq. Room XXVIII.

LOUIS GOUPY. *Brook Taylor, LL.D. F.R.S., 1685-1731*. Mathematician and scientist; author of the first treatise on the Differential Calculus, "Linear Perspective" and other works. Gouache drawing. Purchased by the Trustees. Miniature Cases.

FRANK STONE, A.R.A. Small whole-length group of *Samuel Rogers, 1763-1855*, the poet; *The Hon. Caroline Norton (Lady Stirling Maxwell), 1808-1877*, the novelist; and *Mrs. Phipps*, the poet's niece, seated in Rogers' Library. Presented by the Marquess of Crewe, K.G., P.C. Room XXI.

H. T. WELLS, R.A. *William Edward Forster, P.C., 1818-1886*. Statesman; as Vice-President of the Council, 1868-74, carried the Elementary Education Bill; Chief Secretary for Ireland, 1880-2. Three-quarter length, seated. Presented by E. R. Arnold Forster, Esq. Room XXXIII.

BRITISH MUSEUM: PRINT ROOM.

DRAWINGS.

A. E. JOHN. Red-chalk study of a baby, 1899. Presented by A. Minchin, Esq.

J. PRYDE. Two compositions of Venetian architecture. Presented by Mrs. Rich.

A. W. RICH. *Nine sketches*. Presented by Mrs. Rich.

PRINTS.

BOLTON BROWN. Forty lithographs. Presented by the Artist.

T. CHASSÉRIAU. *Vénus Anadyomène*. Lithograph. Presented by H. Minchin, Esq.

A. HUGH FISHER. Eight etchings. Presented by the Artist.

C. LOVAT FRASER. Reproduction in colours of a design for "Rout," by A. Bliss. Presented.

A. LEPÈRE. *Port de Nantes*. Large woodcut, in two states. Presented by C. Dodgson, Esq.

H. MACBETH-RAEBURN. *Sir John Sinclair*, after Raeburn. Mezzotint printed in colours. Presented by H. C. Dickins, Esq.

J. McBEY. Six etchings of Palestine. Presented by the Artist.

R. O. PEARSON, 1886-1915. A large collection of etchings, engravings and woodcuts. Presented by S. Langford Jones, Esq.

L. PISSARRO. *Roses d'Antan; L'Amour Mouillé*. Woodcuts. Presented by C. Dodgson, Esq.

T. RIBOT. Four etchings. Presented by C. Dodgson, Esq.

C. A. SHEPPERSON. *The Thorn*. Dry point. Presented by S. Vacher, Esq.

J. TISSOT. The artist's wife and children. Original mezzotint. Presented by H. Minchen, Esq.

N. P. ZAROKILLI. Twelve dry-points of Spanish subjects. Presented by the Artist.

BOOKS.

Venice. Portfolio published by the Marées Society.

AUGUSTE RODIN. *Twelve Aquarelles*.

MAX SLEVOGT. Fifteen lithographs illustrating the Iliad.

W. WALCOT'S *Roman Compositions* (fifteen photogravures from etchings).

VICTORIA AND ALBERT MUSEUM.

(The acquisitions marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

A naked man. Statuette in boxwood. Probably ITALIAN; sixteenth or early seventeenth century.

Stone head. From Burgos. SPANISH (under French influence); end of twelfth century. Given by Dr. W. L. Hildburgh, F.S.A.

JOHANNES KRAGH. Two pewter medals. Given by the Artist. CERAMICS.

Specimens of blue and white CHINESE porcelain, ENGLISH and CONTINENTAL glass with a drug-vase of HISPANO-MORESQUE ware painted with the eagle of Valencia in blue. Given from the collections of the late Sir Henry and Lady Bergne and Mr. Frank Bergne.

BRISTOL delft punch-bowl. Polychrome. Given by Brig.-General G. Mellor, C.B., C.M.G., K.C., through the National Art-Collections Fund.

Figure of a gardener. Red stoneware. Probably STAFFORDSHIRE; early eighteenth century. Bought.

ENGRAVING, ILLUSTRATION AND DESIGN.

*CHINESE wall-paper. Presented by Colonel R. C. Cottell, C.B.E.

*HERMAN ROSSE. Three designs for stage scenery.

ALBERT RUTHERSTON. Design for stage decoration; design for a fan; and two drawings for book illustration.

*CLAUDE SHEPPERSON, A. R. A. Six etchings and dry-points. Presented by Sydney Vacher, Esq.

*ELIZABETH ARMSTRONG (Mrs. Stanhope Forbes). Dry-points and etchings (32). Presented by Stanhope Forbes, Esq., R.A.

METALWORK.

A group of pewter utensils, mainly ENGLISH eighteenth century. Given from the Frank Bergne Collection.

A chiselled iron staff-head, GERMAN, seventeenth century. Given by Robert Holland Martin, Esq.

A wrought-iron lock, with openwork decoration, and the arms and supporters of Henry VII. Formerly at the Royal Female Orphanage, Beddington.

PAINTINGS.

P. DE WINT. Oil paintings (3): *Landscape with Waggon; Greenwich Park; Old Houses on the High Bridge, Lincoln*. Water-colours (6): *Potter Gate, Lincoln; Conisborough Castle; Westminster; Gloucester; At Minehead; Landscape with Cliff and Pool*. Bequeathed by Miss Tatlock.

*S. H. GRIMM. Water-colour. *Fairlop Fair*.

TEXTILES.

Front of a Chasuble of silk brocade. From the district of the LOWER RHINE. The brocade, ITALIAN, about 1400; the orphrey, COLOGNE weaving of the fifteenth century. Flounce of needle-point lace. Point d'Argentan. FRENCH work of about the middle of eighteenth century. Given by Miss Venetia H. Cooper.

WOODWORK.

A pair of candelabra, of carved, painted and gilt wood, with figures of Negroes. Early eighteenth century. Given by Miss E. M. Compton.

*A Doorway, of the early eighteenth century, of pine-wood, with moulded jambs and architrave and carved frieze and cornice. From Queenhithe, Upper Thames Street. Given by Mr. Frederick E. Williams.



Madonna and Child. By Albert Van Ouwater. Panel 38.1 cm. x 30.48 cm. (Mr. Grosvenor Thomas)

EDITORIAL: *Columns*



OUR contributor, Mr. D. S. MacColl, has the rare gift of drawing all sorts of people after him into print. Eliminating from the mass of contributions that have followed in the wake of his two articles those which are mere missiles, we are left with a wild forest of theories ranging in subject from the girth of trees to the nature of human consciousness. Several deal with art which, we had supposed it to be known, is our subject. One or more of these we may publish later and in the meantime we shall attempt to make a few observations on the subjects of vision and of design, which seem to be engaging the minds of so many of our readers.

Almost every correspondent, we notice, regards the eye as an organ whose function it is to place automatically before us exact information about the outside world.

aesthetic theories on this insubstantial ground.

The only evidence we have, so far as our eyes are concerned, of say a house, real or represented, is that afforded by the purely two-dimensional patchwork of coloured spaces and lines which constitutes a little insubstantial image of it focussed on the surface of our retina at the back of the eye. A baby cannot conceivably connect that image at first with the things it sees. Even an intelligent blind person whose sight has been restored will not believe that the colours and shapes he feels for the first time flashing about in his brain have anything to do with the outside world. They are a mere nuisance, and were it not for the assurances of his friends he would consider the much vaunted vision something of a fraud. And yet it is believed to be on the strength of that retinal image alone that we know the things that are there.

That statement with all its implications results really from the brain's simultaneous realization of the immediate retinal image and of the effect of all the other retinal images with which it ever had to deal, together with the accumulation of non-visual experiences of houses, all of which taken together constitute a drop in that ocean of the subconscious into which we must dip continually in order to act, think and see normally. At the beginning of life we have no comprehension of the visual world—we have at that stage no reason to believe that an orange is, let us say, solid—and vision alone

could not convince us of its solid volume. We have first to fondle oranges and every other solid object, to feel its resistance, to feel that a certain arrangement of particles, such as we cannot see, must underlie what we can feel. Then, by touching, by holding, by testing, by putting it in his hands and tests that come to his mind, the mother and her understanding between the two witnesses is at first terrific. But the infant will to order sticks at nothing to come to a satisfactory arrangement. Personal safety, personal power, sanity, life itself depends upon it. In the end the compromise we so gravely call reality is arrived at.

And yet, when we look at a picture of a house, we are not aware of the fact that the house will prove after all to be a mere image. We are aware of its "solidity"; perhaps reverse, because a greater inertia has had to be overcome in our brain before the solidity comes home to us (if such a description of the process is allowable).

Again, it is usually stated or assumed by correspondents that our realization of the volume of a three-dimensional object is entirely due to the muscular exercise involved in "accommodating" the crystalline lens of our eyes to varying foci in accordance with the distance from us of the points in space which we contrive to see distinctly. And it is accordingly suggested that since, in our examination of solid objects painted on a flat surface, the muscles that control this accommodation do not come into play when we look from an apparently near object to an apparently more distant one (the apparent volumes being a mere "deduction"), it is impossible for us to respond to the apparent volume of any balanced arrangement of such objects (i.e. to three-dimensional designs) who profess to do so.

quacks. This theory is based on the assumption that the eye fixed upon say the apex of a cone or sphere or other solid object will be able to judge its solidity, partly by the muscular exercise involved in "accommodating" the crystalline lens of our eyes to varying foci in accordance with the distance from us of the points in space which we contrive to see distinctly. And it is accordingly suggested that since, in our examination of solid objects painted on a flat surface, the muscles that control this accommodation do not come into play when we look from an apparently near object to an apparently more distant one (the apparent volumes being a mere "deduction"), it is impossible for us to respond to the apparent volume of any balanced arrangement of such objects (i.e. to three-dimensional designs) who profess to do so.

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Enchanted Sleep By Henry Jones. Painted and signed, 1900. Thomas

EDITORIAL : *Volumes*



OUR contributor, Mr. D. S. MacColl, has the rare gift of drawing all sorts of people after him into print. Eliminating from the mass of contributions that have followed in the wake of his two articles those which are mere misfires, we are left with a wild forest of theories ranging in subject from the girth of trees to the nature of human consciousness. Several deal with art which, we had supposed it to be known, is our subject. One or more of these we may publish later and in the meantime we shall attempt to make a few observations on the subjects of vision and of design, which seem to be engaging the minds of so many of our readers.

Almost every correspondent, we notice, regards the eye as an organ whose function it is to place automatically before us exact information about the external world—to manufacture facts which the brain as a matter of course accepts ready made. They assume that "vision" is not something arrived at by our own impulses but something given to us in a complete form at the beginning of our lives. Much ingenuity has been employed to construct æsthetic theories on this insubstantial ground.

The only evidence we have, so far as our eyes are concerned, of say a house, real or represented, is that afforded by the purely two-dimensional patchwork of coloured spaces and lines which constitutes a little insubstantial image of it focussed on the surface of our retina at the back of the eye. A baby cannot conceivably connect that image at first with the things it sees. Even an intelligent blind person whose sight has been restored will not believe that the colours and shapes he feels for the first time flashing about in his brain have anything to do with the outside world. They are a mere nuisance, and were it not for the assurances of his friends he would consider the much vaunted vision something of a fraud. And yet it is believed to be on the strength of that retinal image alone that we come to say "there is a house." That statement with all its implications results really from the brain's simultaneous realization of the immediate retinal image and of the effect of all the other retinal images with which it ever had to deal, together with the accumulation of non-visual experiences of houses, all of which taken together constitute a drop in that ocean of the subconscious into which we must dip continually in order to act, think and see normally. At the beginning of life we have no comprehension of the visual world—we have at that stage no reason to believe that an orange is, let us say, solid—and vision alone

could not conceivably inform us of volumes. We have first to fondle oranges and every other object we can lay our hands on before we realize that a certain arrangement of gradated tones in our retinal image means volume, weight and roundness. All day long the child tests his vision by feeling with his hands and tests that feeling by his vision. The conflict and misunderstanding between the two witnesses is at first terrific. But the infant will to order sticks at nothing to come to a satisfactory arrangement. Personal safety, personal power, sanity, life itself depends upon it. In the end the compromise we so gravely call reality is arrived at.

Not very long after that stage we tumble to the trick of recognizing oranges and houses and men in our picture books. Even then we make no mistake either that we are seeing an actual orange or that we are seeing merely a map of coloured spaces. We know quite well that we are seeing a flat diagram that represents solid forms, and just as for our own convenience and happiness we assume solidity from the data afforded by the retinal image of the actual house, so we assume it from the retinal image of the immaterial house in the picture; only, in the latter case, we know that the house will prove after all to be insolid. But that does not interfere with our present enjoyment of its "solidity"; perhaps rather the reverse, because a greater inertia has had to be overcome in our brain before the solidity comes home to us (if such a description of the process is allowable).

Again, it is usually stated or assumed by correspondents that our realization of the volume of a three-dimensional object is entirely due to the muscular exercise involved in "accommodating" the crystalline lens of our eyes to varying foci in accordance with the distance from us of the points in space which we contrive to see distinctly. And it is accordingly suggested that since, in our examination of solid objects painted on a flat surface, the muscles that control this accommodation do not come into play when we look from an apparently near object to an apparently more distant one (the apparent volumes being a mere "deduction"), it is impossible for us to respond æsthetically to any balanced arrangement of such volumes (*i.e.* to three-dimensional design); and that those who profess to do so are either simpletons or quacks. This theory is based on a misapprehension. No exercise of accommodation is required to realise the volume of a real object. With the eye *fixed* upon say the nearest part of a sphere or other solid object, we are instantly alive to its solidity, partly because the shapes and tones

which constitute the visual image are so familiar to us. The truth of this is illustrated by the fact that a person who has been subjected to the operation for cataract, which consists of the total removal of the crystalline lens within the eye, together with the apparatus for accommodation, looking through the strong convex lenses of his spectacles, which replace the natural lens but whose foci are of course constant, can yet realize the solidity of objects. In the case of the stereoscope we can enjoy the apparent solidity of the objects represented on a flat surface without accommodating the focus of our eyes from one part of these objects to another. Again, a person with "strong" eyes can tell at a distance of a good many feet which spot of dirt is on one side and which is on the other of a window pane, though the minute distance separating the two calls for no variation in the focus of the eye. (And though the convergence of the eyes is, practically, the same when looking at either.—See following paragraph). The consciousness of the exercise of accommodation is no more, and no less, than a single clue to guide us to an understanding of volumes.

Here is another of such clues. Each eye regards the same object from a slightly different angle determined by the distance between the pupils. These two views of the object are fused into one by the functioning of the visual centre of the brain, and the resulting cerebral image is accepted there as one of the indications of the solidity of the object. That is, we deduce solidity partly from that data. But again we can do so without that data. For if a person sees only with one eye he still is able to realize the solidity of objects. Further, if a person has only one eye, the crystalline lens of which has been removed, he can still realise solidity. We have repeatedly examined persons in this condition, and have always found them able to realize the three-dimensional character of spheres, cubes, etc.

What may we understand from these facts? We may believe (1) that we do not "see" with our "eyes" but with our brains, and (2) that a realization of solidity is of immense importance to life. It is not fantastic to regard eyesight biologically as a mere aid to that end. The mind, reasoning, intelligent, imaginative, is impressed by many indications of the volume of external matter, the more precise of which, supplied by the related senses of touch and vision, are used for the measurement of these volumes, as well as in certain cases for the measurement of mass. The system of measurement is comparative. It is true that we "deduce" (imagine) solidity when we look at a tree or a house in a painting, but if it comes to that, we deduce solidity when we look at a real tree or a house.

Now if the painter were conscious all the time he worked of the flat expanse and so arranged the pigment as to set up a rhythm or pattern in accordance with its actual mathematical character, we may call the work one of art and the system in which it is arranged, two-dimensional design. And if he were conscious (simultaneously or alternately?—the psychologists are not agreed) both of the flat expanse and of a series of directions at any of the possible angles to that expanse (and he always is even when he merely *represents* solid forms), and if he arranged his painted forms rhythmically in conformity with these directions also, he has produced a work of art, and the system in which it is arranged is that of three-dimensional design.

We reproduce on page 144 a painting by Correggio and a bas-relief after that painting. Looking at the latter reproduction we are aware of the fact that we have before us a flat piece of paper covered with flat gradated tones; but we also "feel" that we are looking at a stucco sculpture whose æsthetic qualities, which depend partly on three-dimensional design, we can appreciate with an ease comparable to that of looking at the actual bas-relief. We do so without experiencing a change of focus or of the amount of convergence of our two eyes. We "deduce" solidity and many of the other qualities necessary to the æsthetic enjoyment we experience. Our reason and imagination inform us that there must have been an actual bas-relief before it could be photographed. In the case of a painting in three-dimensional design, (the first of the two illustrations will suffice, though Cézanne's *Landscape and Bacchanales* was a more suitable example) we can enjoy similarly the solid forms represented on a flat surface, this time not by the camera but by the painter who has represented not a physically existing work of art in three dimensions but one existing in his imagination, based, as like as not, on some familiar physically existing work of nature.

Two points should be added: Our correspondents, like so many modernist critics, quite invariably assume that the painter's successful representation of volumes constitutes in itself successful three-dimensional design, which really depends on a systematic arrangement of these represented volumes—on a mathematical balance between the parts of the composition. The sole reason why one must learn how to represent volumes is to enable one to learn how to arrange them. A represented form is, however, pictorially solid only when perfectly balanced with its fellow forms. The remaining point is that we do not believe that any understanding of the theories of æsthetics will ever in itself enable artists to design well or observers to re-act to good design.



A—*St. George of Stockholm*, by Bernt Notke. Oak, height 4.67 m. 1480-90. Main Group, as provisionally arranged in 1920 (St. Nicholas Church, Stockholm)



B—*St. George of Stockholm*, showing the reliefs on the pediment, probably by Wylsbynck

ST. GEORGE OF STOCKHOLM

BY J. ROOSVAL

THE church of St. Nicholas in Stockholm enshrines a late Gothic monument of St. George. It is a polychrome, more than life-size figure carved in oak, and besides forming an object of pride to the parishioners and of admiration to visitors for centuries past, it has come to be looked upon as a very palladium of the city. The value attached to it by the public is fully justified by its intrinsic merit, for both from an artistic and a historic point of view it is deserving of the most careful attention.

The main portion of the monument, the saint on horseback attacking the dragon, is the best preserved part of what was originally a very extensive whole.¹ The dragon is represented as already pierced by the lance, the anterior part of which is left projecting from the wound in the creature's neck. One of the hind feet smites the horse in the belly so that the blood spurts forth. This foot forms the necessary support that rendered the audacious composition of the equestrian statue statically feasible. Within the foot is concealed a piece of ironwork which in later times has been fortified by a separate iron bar. The graceful lines of the athletic figure of the knight, as he sits upright in the saddle, arrayed in his Gothic coat of mail glittering with gold and precious stones, charging forward on his dapple-grey stallion, held well in hand and tightly reined in, form a striking contrast to the huge, yellow-green mass of the dragon, dotted all over with spots, warts, spikes and flamboyant horns, and writhing in an agony of death. This contrast was deliberately aimed at by the sculptor, and its effect is very striking. The knight's figure itself stands out in purest outline when the group is looked at from the left-hand side; if one stands on the right-hand side, the curves of the dragon present the most powerful effect. From in front, again, the two principal figures are seen one across the other—a uniquely bold perspective. From the back, the view of the group is not specially remarkable, though even here the picture presented was *originally* an interesting one, for in addition to the curling end of the dragon's tail, there was the horse's tail adorned with plaiting and with fanciful ornaments suspended from it. An eighteenth century drawing shows approximately the manner in which the horse's

tail was tied up into a knot, and a pendant ornament from this knot is still preserved.

Although evidence regarding its former position in the church, like that bearing on the original arrangement of the base has for centuries past been lost, the fact that all the details of sculpture, gilding and colouring are treated on every side with the same elaborate care, suggests that the statue was intended to stand in an isolated position, and recent investigations confirm this feature—an unusual one in northern Gothic sculpture—and, at the same time, render it possible to form an idea of the whole work as originally arranged. A series of open-work wooden panels comprising reliefs, which have been preserved for a very long time in the church under the supposition that they were a *eredos*, have proved to represent the St. George legend and to constitute a portion of the facing



FIG. RECONSTRUCTION OF THE MAIN GROUP ON THE PEDIMENT. PROVISIONAL ARRANGEMENT.

of the base. Thanks to a few remaining evidences of how these were combined together, it has been possible roughly to reconstruct the base, and the figure shows a small model of the whole just carried out. The church of St. Nicholas has been subjected to great alterations since the Middle Ages, the easternmost portion of the choir having been demolished as early as

¹ The monument has suffered much during several rebuildings of the church and from troubles during the Reformation. Roosval's *Riddar Sankt Göran i Stockholms Stora eller Sankt Nicolai Kyrka i Stockholm*, 1919, contains a general survey of its vicissitudes and discusses exhaustively most of the details.

1550. We can, however, with certainty map out the area and extent of the portion then demolished, and a sketch-plan of the sites occupied by the earlier saints' altars has been drawn out, from which it is evident that the first position occupied by the monument was the long since disappeared choir. This position behind the high altar was the best-lighted and loftiest part of the edifice and here the work could be seen both from a distance and from close by. The present writer concludes that the upright statue must have been visible from the nave of the church above the low, rectangular reredos which then stood on the high altar.

The monument is a work of Bernt Notke, of Lübeck.² The attribution being due to a comparison of it with the reredoses at Reval, Arhus in Denmark, and other places known to have been his creations, and also to the fact that there is a documentary evidence, as Adolf Goldschmidt earlier showed, to prove that Notke paid a visit to Stockholm during the decade previous to the consecration of the monument, i.e., 1480-90. There also exists a business letter with the signature of an assistant, Hindrick Wylsvynck, also of Lübeck, having beneath, as a designation or title the words, "the man who helped to produce St. George in Stockholm." And, as a matter of fact, in the execution of the human figures in the monument there are actually distinguishable two different styles. The knight, the princess, the figures of the dead, and, up to a certain point, the figures in the relief ornamentation of the citadel corresponding to the known products of Notke's art, while the figures in the reliefs on the base, though akin in style to the above, are looser, and we may guess that they are the work of Wylsvynck. There are, of course, also traces of work done by handicraftsmen, but there is no evidence of any individual sculptural style beyond that of the two mentioned.

² According to the attribution of Roosval. See *Jahrbuch der Königl. Preuss. Kunstsammlungen*, 1906.

In his painted work the person who caused the monument to be executed belonged to the same Swedish seedground whence the work sprang, and the coat of arms of Sten Sture, the elder (Swedish Protector of the Realm), and of his wife Ingeborg Tott are attached to the monument. He was the general who led the Swedes at the Battle of Brunkeberg in 1471, winning the brilliant victory that released the country from the intolerable Danish dominion, and who during his long subsequent rule succeeded by martial and diplomatic skill in ably consolidating and preserving the fruits of that great day. Thanks to his administration, the closing years of the fifteenth century proved to be one of the happiest periods in the whole of Swedish history. Sten Sture, the Elder, is entitled to a place of honour in Sweden's Pantheon, side by side with Gustavus Vasa, Gustavus Adolphus, and Carl Gustavus. The Swedish attacking columns sang the Lay of St. George as they advanced on the enemy at Brunkeberg, and the Protector of the Realm himself is reported to have sworn a vow to St. George, the fulfilment of which began when he ordered the execution of the great monument in 1480-90.

It appears probable indeed that the monument in the church of St. Nicholas was intended as a national monument of the victory and also as a sepulchral memorial to Sten Sture.

Although being a devotional image, the chief object of the work is evidently to stand as a triumphal monument to the Sovereign, as witness its design as an equestrian statue of more than life size placed in the middle axe of a vast interior. All this gives the work a monumentality, akin to the Italian Renaissance rather than to Northern Gothic Art. It is curious to notice that Notke in his painting shows traces of the influence of Venetian art. He is then from several points of view an early pioneer of the Italian Renaissance, a counterpart of Dürer, but a generation earlier.

SCULPTURE BY BERNINI IN ENGLAND (*Concluded*) BY ERIC MACLAGAN

III.—THE NEPTUNE AND GLAUCUS.



WHEN Frascchetti published his monograph on Bernini in 1900²⁹ he mentioned among the sculptures that had disappeared a marble group of *Neptune and Glaucus*, an old engraving of which he reproduced from a print supplied by the then director of the Regia Calcografia [PLATE II, c]. The

group, which figures in the list of Bernini's works at the end of Baldinucci's biography, was made for Cardinal Montalto (Alessandro Peretti) to decorate a famous fish-pond, said to have been the largest within the walls of Rome and known as the Peschierone, in the gardens of his magnificent villa near the Terme Diocleziane. It stood high, at the head of the pool, which was oval in shape; it can just be distinguished in the queer birds-eye view of the gardens engraved

²⁹ See pp. 36 and 37.



1. *Neptune and Galatea*, by Bertoni. Marble, height 1.83 m. C. 1622-23 (Lord Yarrowdough, Brackles, Puff)

Plate I. Sculpture by Bertoni in England



2. *St. George of Stockholm*, by Bertoni. Detail, showing one of the Dragon's victims.

Plate II. St. George of Stockholm

in the second half of the seventeenth century by De Rossi. The Villa Montalto passed into the hands of the Negroni and was later acquired, in a state of considerable dilapidation, by Francesco Staderini in 1784, who sold it to the Massimo family; in 1836 Prince Camillo Massimo (Arsoli) published an elaborate and richly documented history of the Villa,³⁰ but the subsequent fate of the house and garden hardly concerns us, for in 1786 and the years immediately following Staderini sold almost all the objects of art (mostly antiques) which they contained, including the *Neptune and Glaucus*, to Thomas Jenkins. The best account of this ingenious gentleman, who was painter, banker, collector and dealer in a sort of crescendo scale (and, if Nollekens may be trusted, none too honest in the last capacity) may be found in Michaelis's *Introduction*.³¹ He went to Rome with Richard Wilson early in the second half of the eighteenth century, and left disastrously in 1798; he was attacked by French privateers and landed at Yarmouth only to die almost immediately from the fatigues of the journey.³²

The *Neptune and Glaucus* was acquired by the first Lord Yarborough from Jenkins before the end of the eighteenth century (and of course after 1786, when Staderini began his sale of the contents of the Villa Montalto³³); it seems first to have been set up in the summer-house of Walpole House, Chelsea, for some time the residence of Mr. Aufrere, whose daughter and heiress Lord Yarborough married.³⁴ It must soon have been removed to the family house, No. 17 Arlington Street, where it stood for the best part of a hundred years. There it was seen by Waagen,³⁵ but it has hitherto been little noticed, and there is no mention of it, as far as I am aware, in the rather voluminous recent literature on Bernini. A few years ago it was removed to Brocklesby Park in Lincolnshire and set up there on a carved stone base³⁶ in the centre of a garden, under the supervision of Sir Reginald

Blomfield, who afterwards recognised the identity of the group from the engraving published by Fraschetti. To him I am indebted for my knowledge of the existence of this most interesting and important piece of sculpture, here published for the first time [PLATES I A, II B, D]; I am indebted still more to Lord and Lady Yarborough for their kindness in allowing me to inspect and photograph it a few months ago.

The group is a little over life-size—the figure of Neptune, in its somewhat bent attitude, is just about 6 ft. high—carved in rather coarse-grained marble. The whole surface is slightly weathered from exposure during two out of the three centuries that have passed since it was chiselled.³⁷ But it has suffered little, if any, damage except for a small chip in the edge of the conch-shell held to his lips by the semi-bestial figure of Glaucus; as the engraving shows, this shell was intended to spray water into the air. The trident is of hollow metal, and the lower part of it is at present bent slightly out of the straight.

The *Neptune and Glaucus* is a superb example³⁸ of Bernini's earliest manner—the death of Cardinal Montalto as Bishop of Albano in June, 1623, when the sculptor was not yet 25, gives the latest possible limit of date. It is closely connected in style with the four large marbles executed for Cardinal Scipione Borghese—the *David* and the great mythological groups—still to be seen in the Villa Borghese. Of these the *Aeneas and Anchises* is certainly the earliest; the treatment of the figures is cramped and timid, and with its echo of Michelangelo it looks backward rather than forward. In the *David*, generally dated about 1619, Bernini steps with a lordly gesture into his own kingdom; it would be amusing to believe the legend that the fierce young features are his own, and that Cardinal Maffeo Barberini, afterwards Pope Urban VIII, held the mirror for him as he worked. The *Pluto and Proserpine* certainly dates from before 1622, in which year it was given to Cardinal Ludovisi. A payment made in 1625 for the *Apollo and Daphne*, the most elaborately-finished and, on the whole, the finest of these early works, shows that it had been completed before that year. It seems likely enough that

³⁰ *Notizie Istoriche della Villa Massimo alle Terme Diocleziane*; the principal references to the group are on pp. 145, 229, 221 and 263.

³¹ *Ancient Marbles*, paragraphs 45 ff.

³² Two fine antique marble thrones bought by Jenkins from the Villa Montalto (Michaelis, 86, 87) and sold to Sir Richard Worsley are now also at Brocklesby, though they reached it by a different route.

³³ *Notizie*, p. 220.

³⁴ See Faulkner, *Memorials of Chelsea* (1810), p. 371:—"In the octagon summer-house, while it was in the possession of Lord Yarborough, was a statue of Neptune by Bernini, which Sir Joshua Reynolds purchased from the Villa Negroni at Rome." It would be interesting to know if Sir Joshua, who died in 1792, was really in any way concerned in the purchase.

³⁵ Vol. IV, p. 71.

³⁶ The original base, which bore the arms of Cardinal Montalto (*Notizie*, p. 162), seems to have been of considerable height, in imitation rock-work, pierced for jets of water (De la Lande, *Voyages en Italie*, III, p. 366).

³⁷ The group is most carefully protected during the winter months by its present owner.

³⁸ The *Neptune* was valued (*Notizie*, p. 221) at 2,000 sequins—nearly £1,000. Many testimonies to the celebrity of the group are cited by Prince Massimo, though De la Lande disapproved of it; the engraving (by Dorigny), reproduced by Fraschetti (and PLATE), figures as PLATE LXXI in Maffei's *Raccolta di Statue* (1704). Hermann Voss, in the *Berlin Jahrbuch*, XXXI (1910), p. 122, mentions and discusses a reduced bronze version of the group in the Palazzo Corsini, of which I have no personal recollection; unfortunately I did not come across this reference till I had finished writing the article here published.

the *Neptune and Glaucus* followed immediately after the *Pluto and Proserpine* and that it should be dated c. 1621-1623.³⁹

Neptune is represented striding across a huge shell, conceived as floating on the waves; his head may be compared with that of the *Longinus* carved some years later for St. Peter's. The movement of the whole body, allowing for the difference of the action, is closely similar to that of the *David*. The shag-headed sea-god Glaucus, thrusting forward between his legs, makes the material balance of the group possible, as the Cerberus does in the *Pluto and Proserpine*. The silhouette is brilliantly successful from half a dozen points of view. The daring and very characteristic flutter of unsupported drapery is even more marked than in the *Apollo and Daphne*, though the treatment of the details is of course comparatively summary, as would befit a figure destined from the first to take its place in the open air. Some years later Bernini made use of a rather different combination of two similar figures in his drawing, perhaps for the Trevi fountain,⁴⁰ in the Doria collection.

It would be exceedingly interesting to know what has happened to the marble portrait bust of Cardinal Montalto which Bernini made at the same time as the *Neptune*. This also figures in Baldinucci's list.⁴¹ But in the summary of the contents of the Villa Montalto made at the time of the sale to Staderini⁴² the bust of the Cardinal is described as being by Algardi; and it was as a bust by Algardi that De la Lande admired it—he describes the Cardinal as holding a folded letter in one hand and a handkerchief in the other.⁴³ Yet as Cardinal Montalto died in 1623 and Algardi does not seem to have come to Rome till 1625 there can be little doubt that the portrait really was by Bernini. It is probable that the bust, as well as the group, passed into Jenkins's hands; it is at least possible that the

bust too found its way, like so many of Jenkins's purchases, to England. But all trace of it is apparently lost.

IV—OTHER SCULPTURE ASCRIBED TO BERNINI.

It is hardly necessary to insist on the extreme rarity of Bernini's sculpture outside of Italy. Apart from the two marbles here reproduced, I believe the only authenticated pieces of sculpture from his hand are the sumptuous bust of *Louis XIV* at Versailles and the far from successful equestrian figure (at the end of the *Pièce des Suisses* in the gardens), which the King disliked so much that he got Girardon to alter it into a *Marcus Curtius*. The colossal marble *Madonna* by Antonio Raggi in the choir-aisle of Notre Dame is from a model by Bernini⁴⁴; the marble bust of *Cardinal Leopold de Medici* in the Louvre⁴⁵ is not, I think, generally accepted as his work, nor has Marcel Reymond's attribution to him of the marble bust of *Richelieu* in the same gallery met with any wide support,⁴⁶ though his name appears to have been connected with a bronze version of it at Potsdam since the eighteenth century, and it seems strange the bust should disappear.⁴⁷ So far as I know, neither the life-sized bronze crucifix which Bernini made shortly before 1660 for Philip IV of Spain, at one time in the Escorial,⁴⁸ nor the colossal marble half-length figure of *Christ*,

³⁹ *Gazette des Beaux Arts*, LIII (1911), p. 229.

⁴⁰ A corresponding bust of *Cardinal Giovanni de Medici* was sold in the Bardini sale at Christie's, May 30th, 1902 (lot 589); with three busts of members of the Rospigliosi family (lots 590-92), all ascribed (with little reason, to judge from the illustrations) to Bernini. With these may be compared a bust of *Cardinal Raimondo Capizucchi* in the Metropolitan Museum at New York.

⁴¹ *Gazette des Beaux Arts*, LIII (1911), p. 389, and *Bulletin des Musées de France*, 1910, p. 65; the bust is labelled "French, seventeenth century."

⁴² There are a certain number of bronze copies of Bernini's sculpture in museums this side of the Alps; the Victoria and Albert Museum, for example, has an *Innocent X* (certainly made after Bernini's death, as it matches an *Alexander VIII* [1689-91] in the same style); the Louvre an *Urban VIII*; the Musée Jacquemart-André a *Gregory XV*; the Vienna Museum a smaller *Alexander VII*; while the Montpellier Museum has an *Apollo and Daphne* (what has happened, one wonders, to the terra-cotta copy of the *Apollo and Daphne* by Nicholas Stone the Younger, which Walpole noted as belonging to Bird). In addition to these, the Victoria and Albert Museum has two cherub heads in wood of considerable charm, said to have come from the altar-piece by Bernini, now destroyed, in St. Francesca Romana (Fraschetti, pp. 213-16), which may have been based on his models. Of small sketches or models in terra-cotta from Bernini's hand the same Museum has a model for the *St. Jerome* in the Chigi Chapel at Siena, the Louvre has a model for the *St. Bibiana* and the *Truth Unveiled*, the Berlin Museum a *Triton* and an architectural framework. Mr. Norton has published a number of such models in the Brandegee Collection in America (*Bernini and other Studies*, 1914, pp. 44 ff.). The Geneva Museum is said to possess two models; in the Aynard sale (1913) there were terra-cotta sketches for the equestrian *Louis XIV* (lot 398) and two angels. No doubt there are others, of varying degrees of authenticity; besides those in Italy, where a considerable number have been preserved in public and private collections.

⁴³ Baldinucci, ed. Riegl, p. 167.

³⁹ The whole question of the chronology of Bernini's early works is a difficult one, and it seems clear that his first biographers had a tendency to date them all too early in order to glorify the precocious genius; there is a discussion of the matter in Riegl's edition of Baldinucci's *Life*, pp. 72 ff. But perhaps even Riegl is prepared to accept rather early dates. In his view the *Apollo and Daphne* is earlier than the *Pluto and Proserpine*, the date of which is practically fixed just before 1622. The subject has also been ably treated by Hermann Voss in *Monatshefte für Kunstwissenschaft*, III (1910), pp. 383-89.

⁴⁰ Fraschetti, p. 128.

⁴¹ It is described as being in "Casa Peretti," while the group is in "Villa Montalto"; but probably the same place is meant.

⁴² *Notizie*, p. 220.

⁴³ De la Lande, *Voyages*, III, p. 365. If this discrepancy arises from a wrong attribution, it would not have been an unnatural one; Bernini's earliest style of portraiture (for example, in the bust of Paul V) is by no means unlike Algardi's, and two of Algardi's finest busts, the *Francesco Bracciolini* at South Kensington and the *Cardinal Zacchia* at Berlin (the latter apparently dated, on the lost original base, 1626), were both ascribed to Bernini until Dr. Posse identified their real author.



B—Neptune and Glaucus



C—Neptune and Glaucus. Engraving from Maffei's "Raccolta"



D—Neptune and Glaucus



E—Sir Thomas Lucy. Died 1640. Detail from the Monument in Charlecote Church

made just before his death, which he bequeathed to the Queen of Sweden,⁴⁹ can now be traced. Another possible lost work is a "Young Hercules in Marble," lot 100 in Sir J. Thornhill's sale at Cock's Rooms in February, 1734-5, to which Mr. Oppé has called my attention; an attribution by Thornhill at such a date is at least worth considering.

Certain other existing examples of marble sculpture in England have been ascribed more or less positively, but I believe erroneously, to Bernini. Of these the most conspicuous is perhaps the marble bust of Oliver Cromwell, wearing the Dunbar medal, in the House of Commons (Lower Waiting Hall). This bust was very tentatively ascribed to Bernini in the Catalogue of Lord Revelstoke's sale.⁵⁰ But Gardiner, in the Preface to his *Monograph* on Oliver Cromwell, has pointed out that, quite apart from the extreme improbability of Bernini consenting to make such a portrait, there is in existence a cast of an almost exactly similar bust (but without the Dunbar medal) traditionally said to have been made by Bacon from an original by Rysbrack.⁵¹ The bust, an exceedingly fine one, has little likeness to Bernini's style, but there seems to be no reason against accepting it as a posthumous portrait by Rysbrack, who came to England in 1720 and did many such busts.

A large number of busts of Charles I in English collections have been attributed, naturally enough, to Bernini. The majority of these are of the Le Sueur type, of which the signed and dated marble bust at South Kensington is at least the earliest known original.⁵² Other busts of a quite different type, like the terra cotta belonging to Lord Lee of Fareham, now exhibited on loan at the Victoria and Albert Museum, may possibly be based to some extent on Bernini's lost marble.

The handsome seventeenth-century monument of Lady Jane Cheyne in Chelsea Old Church has often been described as Bernini's work. The extremely interesting contemporary correspondence published for the first time by Mr. Randall Davies has definitely settled the question of the authorship of this monument, of which the architectural portion was executed in Rome in 1671, the architect being "kinsman

to the famous Cavaliere Bernini and his heir besides," while the rather unattractive figure was carved by Antonio Raggi.⁵³ There can be little doubt that the kinsman and heir was Bernini's son Paolo, an architect of some note. It is worth recording, when other attributions are to be considered, that this monument was ascribed to "the celebrated Bernini" himself as early as 1705.

The monument of Sir Thomas Lucy (d. 1640) [PLATE II, E] and his wife Lady Alice (d. 1648) in Charlecote Church, between Stratford-on-Avon and Warwick, has been very positively attributed to Bernini; in a *Biography of the Lucy Family* by Mrs. M. E. Lucy, privately printed in 1862, it is stated that the portraits of Sir Thomas and of herself were sent by Lady Lucy to Bernini at Rome, with an order to execute the monument, which cost her fifteen hundred guineas. Lady Fairfax Lucy, to whom I am much indebted for her kindness in showing me this book and other family treasures at Charlecote, has so far been unable to find the original documents on which this statement of her grandmother's is supposed to have been founded.⁵⁴ After a careful examination of the monument I find it impossible, with the best will in the world, to accept any part of it as by Bernini; there is not a single point in which the figures resemble his work, and the whole conception is clearly based on the monument of Sir Charles Morison, Bart., and Lady Morison in Watford Church, made ten years before Sir Thomas Lucy's death, by Nicholas Stone. Mr. Alfred Fryer has pointed out⁵⁵ that the figure of Sir Thomas is probably that made by John Schoerman in 1643, but though the beautiful figure of Lady Lucy is certainly finer, I cannot agree with him that the workmanship indicates the hand of Bernini. The marble is polished to a glassy brilliance, the lace and ornaments are rendered with a shallow precision which is utterly unlike the work of the great Italian sculptors of the sixteenth century, while the disposition of the hands and drapery makes it practically certain that the sculptor, whoever he was,⁵⁶ had seen and imitated Stone's *Lady Morison*. It should be remembered that neither the Rev. Thomas

⁴⁹ *Ib.*, pp. 223, 231.

⁵⁰ Christie's, June 28th, 1893. This is presumably the same bust sold, with an equally indefinite ascription, from the Estate of Mr. R. C. Barnett (lot 120) at Christie's, May 27th, 1882.

⁵¹ *Oliver Cromwell* (Goupil, 1899), p. iii; the cast, belonging to Mrs. Beadnell, was then in the care of Mr. Drabble.

⁵² One of these, in bronze, is at Apsley House; the Duke of Wellington also possesses a fine marble head of Marshal Turenne, ascribed in the catalogue to Bernini, which appears to me to be more probably by a French artist. A group of two Cupids quarrelling, in the Collection of the Duke of Portland at Welbeck, has been described as by Bernini; judging from photographs, it has little or no resemblance to his work.

⁵⁴ The original bill cannot in any case have been reckoned in guineas, which were not struck till 1664. The portraits may be two half-lengths now in the Library at Charlecote, where Lady Lucy is painted wearing the same curious oval locket over her heart which appears on the effigy.

⁵⁵ *Effigies in English Churches attributed to Bernini*, in the *Archæological Journal*, Vol. LXXI (1914), pp. 70 ff.; there are illustrations of the monument facing pp. 69, 77 and 78, but the chapel in which it stands is too dark to favour photography.

⁵⁶ One may guess that Lady Lucy had her husband's effigy made first; and she would hardly have chosen a better sculptor deliberately to do her own. This is just the period that is left uncovered between the note and account books of Nicholas Stone and of his sons.

Du-gard, in his eloquent sermon preached at Lady Lucy's funeral,⁵⁷ nor Dugdale in his *Antiquities of Warwickshire*,⁵⁸ published less than ten years after her death, gives any indication that the monument was by a foreign sculptor already of world-wide celebrity; while the Italian biographers, who could hardly have failed to record so unusual a commission, make no mention of it.

Another monument traditionally ascribed to Bernini, the shrouded figure of Lady Berkeley (d. 1635) in the tiny church of Cranford, near Hounslow, seems to me inferior in every respect to the Charlecote effigy—though the head, carved from a separate piece of marble, is perhaps rather better than the rest—and has even less claim to be accepted as Bernini's work.⁵⁹

But it is not at all unlikely that original sculpture by Bernini is hidden even now in such English private collections as have survived from the eighteenth century. Though they have been pretty thoroughly searched for antique marbles, the rest of the sculpture in them is, to a large extent, unknown, and Bernini must still have been a name to conjure guineas out of the pocket of a Milord when Jenkins and his rivals were doing such a busy trade in Rome.

⁵⁷ *Death and The Grave* (1640); the magnificence of the monument is praised on p. 42, and the epitaphs from it quoted in full at the end.

⁵⁸ The monument, engraved for the book by P. Lombart, is described on pp. 402-3.

⁵⁹ *Archæological Journal*, I. c., pp. 68 ff.; illustrations facing pp. 68 and 69. The shields on the monument were actually inlaid in Rome, under the supervision of Nicholas Stone, junior, which may account for the attribution.

ALBERT VAN OUWATER BY SIR MARTIN CONWAY

THE Dutch fifteenth-century painter Albert Van Ouwater has up to the present time been represented by only one picture, *The Raising of Lazarus*, which is in the Berlin Museum [PLATE II]. Attempts have been made by myself among others to attribute other works to him, but thus far without any assurance of authenticity. It is therefore a matter for sincere congratulation that the *Madonna* picture reproduced on our Frontispiece should have turned up, which we can ascribe with confidence to the painter in question. The most convincing element of proof arises out of

THE IDENTIFICATION OF JAPANESE COLOUR PRINTS—II BY WILL H. EDMUNDS

THE experience gained by the constant examination of many thousands of Japanese Prints during the past thirty years leads to the firm conviction that each Japanese publisher

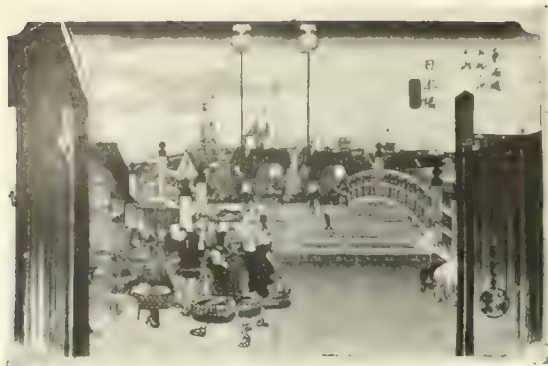
NOTE.—“IL MILORD CONIHK.” My friend Mr. MacColl has made the ingenious suggestion that this mysterious name, given by Domenico Bernini as that of the English Gentleman portrayed by Bernini, may be merely a corruption of Conn (cf. pp. 61—63 in the preceding number of this MAGAZINE). George Conn (d. 1640) was in Rome from 1623 to 1636, when he left for England in July to succeed Panzani as Papal Agent; the Vandyck portrait of Charles I had almost certainly reached Rome before that date, and Conn, who had previously been in the service of Cardinals Montalto and Barberini (both patrons of Bernini) and was by then a Domestic Prelate at the Vatican, must have concerned himself in the negotiations at once. He used the Latin name Conaeus, and a vernacular version of this such as Conio, would lead easily enough to Conic or Coniik. It seems to me quite probable that Domenico, writing some seventy years later, might have mixed up two references to barbarously-named Englishmen in his father's papers; the rich gentleman, presumably Mr. Baker, who had come to Rome for his portrait after seeing the bust of Charles I, and Monsignor Conn, who had been concerned with that bust from start to finish. Indeed, if one is to start guessing, what more likely than that Baker, before starting on his difficult quest, should have provided himself with some sort of letter of introduction from the Papal Agent, and thus inseparably associated Conn's name with his own?—E.M.

a comparison of the head of the Virgin in the newly found picture with that of Christ in *The Raising of Lazarus*. The one is obviously a bearded version of the other, as Dr. Borenius was the first to observe. The *Madonna* is in almost faultless preservation, very brilliant in colour, and reveals through the window a particularly attractive landscape. It will be remembered that Ouwater was specially famed for his landscapes; the present example, to which no small-scale reproduction can do any justice, amply justifies this claim. In other respects the reproduction tells its own story, and may be left to speak for itself.

had a distinct method of differentiating between one edition and another of those series issued by his own house, even if he was not aware of the precise means adopted for the same purpose by other publishing firms. Many enquiries have



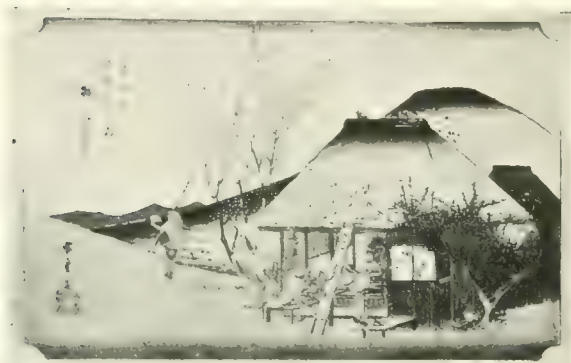
The Raising of Lazarus, by Albert Van Ouwater. Panel, 1.22 m. by 0.92 m. (Kaiser Friedrich Museum, Berlin)



A—Nihon Bridge, first state



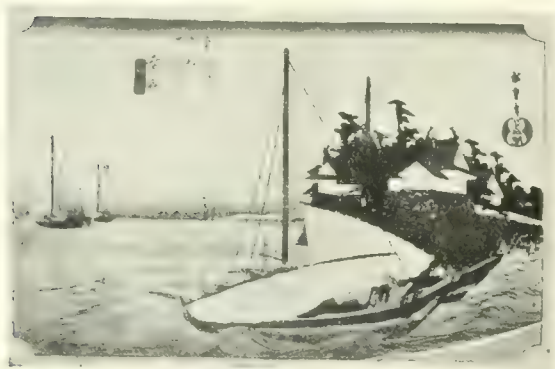
B—Mariko, second state



C—Mariko, third state



D—Kureana, first state



E—Kureana, later issue



F—Otsu, first state



G—Otsu, second state

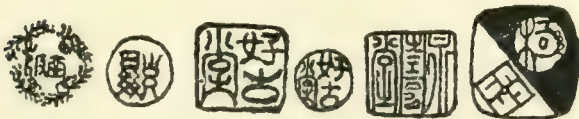


H—Otsu, third state

Views of the first Tōkaidō Series by Hiroshige

been made of Japanese experts if this were so, but either the Japanese experts of the present day are ignorant of the various means employed, having no regular standard to rely upon, or they are too secretive to give any information, probably the former, for few Japanese ever seem to trouble about the matter; and even in the case of the prints exhibited at the Memorial Exhibition of Hiroshige's Works, Tokio, 1918, the illustrated catalogue reveals the fact that not all the prints shown were original issues. It remains therefore for the inquisitive European to puzzle out the problem. This can only be done by closely comparing and noting many points in various copies of the same pictured subject, when it will be found that the differences, apart from the re-cut outline blocks, or alterations in colours, consist of:—(1) Alterations of publishers' seals or trade marks; (2) alterations of the positions such seals or trade marks occupy on the blocks of various editions; (3) alterations of the seals from those of the publisher to those of the artist, or vice versa; and (4) alterations of the positions or the colours of title panels. Any of these changes can be, and all have been, made without materially affecting the general character of a print as it at first appears to the eye of a prospective buyer, although a close inspection may in other ways reveal weaknesses both in printing and colouring that render the print aesthetically unsatisfactory.

Many reprints of important works by the great masters of the eighteenth century are in existence at the present time which, if Europeans could generally read Japanese seals, might be classed as quite honest reproductions, because they bear seals which clearly state what they are, such as *Sai-han*, "new block," Fig. 1, or *Ken*, "modern," Fig. 2, and many more bear the seal *Kokodō* in one or other of these forms, Figs. 3 and 4, which is the seal of Sakai, a very enterprising publisher of these reproductions. There is little doubt that these prints are to all intents and purposes ordinary forgeries, made for the unsuspecting European and American buyers, and not for Japanese wants at all.



FIGS. 1 2 3 4 5 6

Reverting to Hokusai, there is a very beautiful set of ten small *Kwa-chō* or "flower and bird" prints, the original edition of which is very rare. It is to be known, apart from the general fine effect of colouring and finish, by the seal of Yeijudō, Fig 5, on every print of the

set, but the later issue bears the seal, Fig. 6, and other issues are without any seal.

The first edition, large oblong set *Kanatehon Chūshingura*, should have the titles in yellow panels, bear the publisher's mark of Tsuruya, Fig 7, and the first print of the set should be seal dated Tiger 4 = 4th month 1806; a second issue has no date seal, and the publisher's seal is altered to that of Senichi, Fig. 8, for Izumiya Ichibei; a later issue, still by Senichi, leaves out some of the colours and is greatly inferior.



The set *Chie no umi*, "A Thousand Views of the Sea," described by De Goncourt as of the utmost rarity, seems to have been very little interfered with, the very few copies open to suspicion are those without the publisher's trade mark Moriiji, Fig. 9, for Kinshindo Moriya Jirobei, sometimes with and sometimes without the *Kiwame* circular seal; but no alteration of the blocks has been observed. The set, apparently of ten, only appears to have been recorded up to the present by the bare title, so the set is here described:—

1. *Kōshu. Hi-buri*: Men in a rapid catching fish with their hands, while others attract them to the surface with torches.
2. *Sōshū. Tonegawa*: Men in a boat hauling up a great net attached to the side of the boat.
3. *Sōshū. Chōshi*: Two fishing boats propelled by oars in the trough of a very great wave.
4. *Sōshū. Uraga*: Men fishing with rods and lines on a narrow piece of shore, with a bell-tower at the end.
5. *Gōto. Kujira tsuki*: A fleet of boats surrounding a stranded whale floundering on a sand bank.
6. *Monbari nagashi*: "Throwing crest hooks." Five men whipping a stream running into the sea; beside a high cliff on the left.
7. *Shimōsa. Todo*: Group of men and women gathering shell fish at low tide at a bend in the coast line.
8. *Miyato-gawa Naganawa*: Men in boats on a river, and a man seated under a willow, fishing with rod and line.
9. *Mochi-ami*: "Holding nets." Men in a stream below a waterfall, with basket-like nets catching fish coming down the rapids.
10. *Kinukawa Hachi-fuse*: Fishing with iron pots in the Kinu river.

Of the highly important and deservedly popular set *Hyakunin Isshu Ubaga Etoki*, "Single Poems of One Hundred Poets Explained by a Nurse," of which only twenty-seven were finished and published, there are many late issues, and some that may truly be called forgeries. Many differences are to be found, consisting mainly of reductions in the number of

colour blocks used, and consequent alterations in small details, such as patterns in clothes, which we have not the space to describe here; but one important change should be noted in the late issues, that the colours of the title panel and the panel by its side, with the name of the poet and the poem, do not correspond with those of the original issue. As this appears to be one of the methods of Yeijudō to differentiate editions, the colours used on the original issues are given here in order set forth in *Hyakunin Isshu*:—

1. Tenchi Tenno : Title green, poem panel streaked yellow.
2. Jito Tenno : Title blue, poem panel streaked pink on drab.
3. Kakinomoto Hitomaro : Title red, poem panel streaked violet.
4. Yamabe no Akahito : Title pink, poem panel streaked yellow.
5. Sarumaru Daiyu : Title greyish blue, poem panel streaked yellow.
6. Chunagon Yakamochi : Title blue, poem panel streaked salmon pink.
7. Abe no Nakamaro : Title pink, poem panel streaked yellow.
9. Ono no Komachi : Title pink, poem panel streaked yellow.
11. Sangi Takamura : Title rose pink, poem panel streaked yellow.
12. Sojo Henjo : Title blue, poem panel streaked pink.
17. Ariwara no Narihira : Title pale blue, poem panel streaked yellow.
18. Fujiwara no Toshiyuki : Title blue, poem panel streaked straw colour.
19. Ise : Title green, poem panel streaked chrome yellow.
20. Motoyoshi Shinno : Title green, poem panel streaked yellow.
24. Kan Ke : Title blue, poem panel streaked yellow.
26. Teishin Ko : Title blue, poem panel streaked yellow.
28. Minamoto no Muneyuki : Title dull green, poem panel streaked yellow.
32. Harumichi no Tsuraki : Title pale blue, poem panel streaked yellow.
36. Kiyowara no Fukayabu : Title rosy red, poem panel streaked yellow.
37. Bunya no Asayasu : Title red, poem panel streaked slate.
39. Sangi Hitoshi : Title dull wine colour, poem panel streaked yellow.
49. Onakatomi Yoshinobu : Title apple green, poem panel streaked yellow.
50. Fujiwara no Yoshitaka : Title blue, poem panel streaked yellow.
52. Fujiwara Michinobu : Title pale pink, poem panel streaked yellow.
68. Sanjo-no-in : Title rose pink, poem panel streaked yellow.
71. Dainagon Tsunenobu : Title blue, poem panel streaked yellow.
97. Gon-chunagon Sadaie : Title blue, poem panel streaked yellow.

When investigating the work of Hiroshige, one is immediately confronted with a bewildering and almost inextricable tangle of variations; for the many series which he designed ran through numerous editions with constant changes of publishers. After the blocks began to show signs of the effect of wear it seems to have been the common practice to hand them over to some other publisher, who would touch them up and alter the colour schemes slightly so as to contract the number of colour blocks used, after which a new issue, generally of very

inferior quality, was printed off. One of the earliest is a set of four prints, *Soto to uchi Sugata Hak'kei*, "Eight Views, Indoors and Outdoors," in which full-length figures of women are conceived in attitudes analogous with the subjects of small views of scenery in inset circles, "The Evening Bell," "Evening Rain," "Evening Snow" and "Returning Boats"—the usual subjects of *Hak'kei*. Now the Catalogue of the Hiroshige Memorial Exhibition credits Yeijudō with the publication, and the prints shown bear the trade mark of Yeijudō, Fig. 10; but Mr. Happer's copy of one of the set, with sub-title *Kinuginu no Ban-shō*, "Evening Bell, Parting of Lovers," bore the trade mark of Azumaya Daisuke, Fig. 11, and the copies which have come under the observation of the writer, bearing either of these publisher's devices, urge one to the conclusion that the best work is that of Azumaya Daisuke, and that Yeijudō's prints of this set were a later issue. A still later issue bears no publisher's mark.

All collectors of Hiroshige owe a debt of gratitude to Mr. Happer for being the pioneer in describing and showing some of the various states of the Senkakudō-Hoyeidō *Tōkaidō* set, but in all pioneer work some mistakes and omissions are inevitable, as the eight views given on the Plate will show. Take, for example, the *Nihon Bridge*, of which the first edition is shown on PLATE A. Mr. Happer's copy, described in his sale catalogue, Lot. 65, as "the earliest block," lacks a cloud in the sky on the left above the bridge, and must therefore be the second, and his second state with additional figures filling in the front of the bridge, a third state. The seal on this third state being that of Hoyeidō alone, shows it to have been issued after the severance of the partnership with the Senkakudō. Of *Mariko*, No. 21 of the set, the

first state shows a mistake in the place name, it being rendered Maruko, Fig. 12, in the second state the name is corrected to Mariko, Fig. 13. This second state, except for the name, is precisely the same as the first [see PLATE B], and has certain shadow

九 鞠

子 子

FIGS. 12 13 lines in green on the road, and around the side of the house, besides being better graded in the printing than in the third state [PLATE C], where such lines are left out to save an impression. In *Kuwana*, No. 43 of the set, the first state shows a very marked difference from Mr. Happer's copy, Lot. 127, in the key block lines of the waves [PLATE D], and from that of the later issue [PLATE E]; and in various issues of the same print other variations may be found. Of *Otsu*, No. 54, Mr. Happer

says: "The early issues show the faintly outlined green hill at the back," and later issues omit it, but the first state of this print has a key-block hill in the background, as shown in PLATE

F, and the hill is in dark colouring; the second state shows a faintly green hill without key block [PLATE G], and the third state omits the hill altogether [PLATE H].

THE CLEANING OF PICTURES BY CLIVE BELL

THE eminent chemists who write letters to the *Times* have lately been laying down for the guidance of directors of galleries two laws—(a) that it is impossible to remove the dirt, varnish and over-paint from a picture without injuring the original surface, and (b) that old pictures should therefore be left as they are. On the first it would be silly and impertinent for a mere unscientific art-critic to express an opinion, but on the second he is entitled to be heard: what is more, he may suggest that for a mere man of science to assert the second is very much what it would be for a critic to contradict the first.

It is to be expected, however, that the chemists will find willing listeners amongst the officials; and the reason why the princes of science and of art, or of art-direction rather, are likely to be in accord, is this: both regard pictures not as works of art but as "art-treasures." Those, on the other hand, who regard them, neither as "national assets" nor as tokens of social distinction, but as a means to æsthetic emotion, will be of another mind. They want to see pictures—not to have them; and many old pictures are so thickly coated with dirt and varnish that they present little more to the most curious gaze than an opaque sheet of brownish glue. Such pictures might just as well be behind a door, and that, in fact, is where many officials secretly believe that they should be. An "art-treasure" to the "museum mind" is much like any other treasure, and the proper place for treasure is notoriously the inside of a box. This reasoning, however, is not acceptable to those who care for art.

Those who care for art want to see; and when they are led up to a blank wall and told that behind it is an undoubted masterpiece by Nicolas Poussin they are moved hardly at all. They want to see. When the chemist tells them that in the process of letting them see a good deal of damage must be done to the surface of the original picture, they take his word for it and deplore the fact; nevertheless, they had rather see something than nothing. Half a loaf, they perversely maintain, is better than no bread.

So much for dirt: there is a second point on which, though to chemists and officials it will appear more precious and finikin than the first

even, I must yet insist. It will happen sometimes that you see a picture, not covered with a sheet of cracked tarpaulin, but, on the contrary, highly visible and elaborately painted and bearing the name of a great master who was not, however, the author of what you see. Unquestionably, on the canvas or panel there is a picture by that master; but what you see is the original his view of the matter. Now what the work of someone else who has imposed on I am going to say must sound, I know, unreasonable, for here you have a fine, bright picture, bearing an honoured name, and what more can a good citizen require? Believe me, I would not say it anywhere—in the *Lancet*, for instance; but, writing in a paper read exclusively by connoisseurs, may I not suggest that there is a real and appreciable difference between the work of Signorelli (shall we say?) and that of some pupil of Rigaud, who has painted over the Signorelli what he feels sure Signorelli ought to have painted? For the gentlemen who write letters to the *Times* such hair-splitting distinctions may not exist; but they should know that there are those, besides the professional artist critics, who notice these things, and would gladly see removed from primitive and sixteenth-century pictures, even at the risk of doing some hurt to the underlying originals, all those additions and improvements with which the seventeenth and eighteenth centuries thought fit to embellish them.

Picture-goers are, indeed, more sensitive in these matters than most museum-directors suppose. To-day, on every side, one hears people singing the praises of Hertford House; never—they declare—had they realised that the collection was so fine, or that so charming a morning could be spent there. The explanation is, of course, that under the sensible direction of Mr. D. S. MacColl the blacker pictures have been made visible by the application, I believe, of nothing more terrible than a little soap and water. Just soap and water have sufficed to create for every visitor capable of reacting to pictures a sense of gaiety and delight. It was a simple amateur, too, who drew the attention of a high official at the Louvre, with whom he was standing in the *salon carré*, to the curious fact that the various masters there represented, though they lived in divers ages and countries, had all given to their pictures the same tone. Now,

though few chemists are likely to be aware of the fact, tone is an essential means of artistic expression; but the tone of an old picture in the Louvre is not, as a rule, the tone chosen by the artist, but the tone imposed by some centuries of Paris dust and varnish. It is not the tone of the master, but the tone of the museum. That is why the Louvre is perhaps the least appetising of all the great European collections.

Had the official deigned to make any reply, doubtless he would have told my amateur that

it is unpatriotic to clean pictures. It is unpatriotic because the pictures in the Kaiser Frederick Museum have been particularly well and thoroughly cleaned; so I can quite understand that during the war no Englishman would have cared to clean a picture. But the war is over now, and there is even some talk of making peace. And since we have brought our treasures up from the dark tubes and cellars where they lay hid in the age of air-raids, why not push the process a step further and make them completely visible?

A LUNETTE BY BENEDETTO DA MAJANO BY ALLAN MARQUAND



VER the *porta dei monaci*, leading to the refectory of the Certosa near Florence, is a lunette representing St. Lorenzo between two adoring angels. Being of glazed terra-cotta with figures white against blue, it has naturally been attributed to the Della Robbias, with some uncertainty as to its authorship. Alinari, often guided by some art historian, labels it Luca della Robbia; Cavallucci-Molinier assigns it to the Atelier d'Andrea; Carocci to the Scuola di Andrea; Miss Cruttwell to Giovanni della Robbia; in the latest edition of the *Cicerone* Burckhardt-Bode-Fabriczy correctly recognise it as the work of Benedetto da Majano, while incorrectly naming the subject St. Stephen. The deacon saint is manifestly St. Lorenzo, as he not only wears a deacon's robe and carries a book and martyr's palm, but also exhibits his specific attribute, the gridiron. St. Stephen would be represented with a stone on his head. The monastery, moreover, was dedicated to St. Lorenzo and possessed and still retains many representations of its patron saint. Two of these in fact were made by the Della Robbias. One, a rectangular relief, now lost, was made in Andrea's atelier in 1513, as we learn from a recently discovered document; the other a medallion decorating a spandrel in the large cloister was made by Giovanni della Robbia (1523). But the lunette over the door of the refectory, without doubt glazed in the Robbia factory, was designed and executed by Benedetto da Majano. The archives of the Certosa inform us that the refectory doors were completed by Lappo di Michele di Martino, carpenter, and his sons in June 1496. On the 12th of August of that year the same archives inform us that Benedetto da Majano received four large florins of gold and four lire for the crucifix on the partition wall and for the terra-cotta St. Lorenzo over the *porta dei monaci*. The document reads:—

" MCCCCLXXXV
.....
Spese fatte a che si faranno nerifetorio
deono dare adj 23 dicembre
.....
E adj 23 daprile 1496
.....
E adj xii dagosto fj iiij doro li(larghi)
e lib. iiij p(er) loro a benedetto da maiano
porto do(mi)n(e) lionardo buonafe priore
cont(anti) a uscita s(egna)to C a c. 203 sono p(er)
lo crocifisso del tramez(z)o e p(er) salorenzo
di ter(r)a sopra la porta d. monacj . . . fj-lib. 30 sol 16"
(Arch. di Stato. Certosa di Val d'Ema, Lib. Deb. e Cred.
1482-1497, segnato Corp. Sopp. 51, Cod. 75, c. 316).

Mr. Rufus G. Mather, who discovered and copied this document, informs me that there was once a partition wall (*tramezzo*) dividing the refectory into two dining halls—one for the *monaci* and one for the *frati*; also that traces of this partition wall may still be detected on the floor of the refectory. It may have been that the partition wall did not reach the ceiling, so that the crucifix standing free shed its blessing upon both halls. This crucifix has disappeared, but we may well suppose that it was made of wood and did not differ materially from Benedetto's wooden crucifix of 1490, once painted by Lorenzo di Credi and still in the Cathedral of Florence.

The St. Lorenzo lunette is without doubt by Benedetto da Majano, as is indicated in the recently discovered document. Less beautiful than Andrea della Robbia's representation of that saint at Prato (1489), it shows Benedetto's treatment of the hands and hair [PLATE]. The angels, somewhat more extravagant in their adoration than was usual with Benedetto's angels, reflect, however, his mannerism even to the single roses above their foreheads. Roses used in this way do not occur in the works of the Della Robbias. We may claim, therefore, for this lunette that it is the last documented and dated work of Benedetto da Majano. He died in the following year, 1497.

While the last work of a celebrated sculptor,



St. Lorenzo, by Benedetto da Majano. Glazed terra cotta, white figures against blue; 1496. (Certosa Monastery, Florence)

A Lunette by Benedetto da Majano



Crystal-gazing Scene (Desco da Parto), by Bacchiacca. Panel. Diameter without frame, 67.3 cm. (Mr. Frederick A. White)

Unpublished Cassone Panels.—II.

this lunette was perhaps the first commission given by Dom. Leonardo Buonafede. Buonafede, whose features are known to us from his tomb by Francesco da Sangallo at the Certosa, and from the well-known frieze of the Ceppo hospital at Pistoia, was a devoted patron of glazed terra-cotta sculpture. As Prior of the monastery of the Certosa he gave this his first commission to Benedetto da Majano in 1496. As Abbot of the Badia at Tedalda he favoured Benedetto Buglioni and Santi Buglioni for several altar-pieces (1516-1521). To the church at Galatrona he gave a font and a ciborium by Giovanni della Robbia (1518). As Spedalingo of the Ceppo hospital he charged Benedetto and Santi Buglioni as well as Giovanni della Robbia with important commissions (1510-1528). After he became Bishop of Cortona he continued his gifts of glazed terra-cotta sculptures, as we know from various monuments which bear his coat of arms, especially a charming tabernacle at Stia (1531).

The document here published has a bearing

on the problem of authorship. Did the Della Robbias work in the style of the sculptors in marble and bronze, or did such sculptors bring their studies in clay to be glazed in the Robbia atelier? We are informed that at least in the case of the Certosa lunette Benedetto da Majano was the sculptor. Nor is this an isolated instance in the career of Benedetto da Majano. At Loreto there are lunettes of St. Matthew and St. Luke in glazed terra-cotta modelled by him; in the Museo Nazionale, Florence, there is a medallion of a Madonna (No. 22), which reproduces in terra-cotta his marble medallion above the tomb of Filippo Strozzi (1491); and in the collection of Mr. George Blumenthal, New York, there is a modified version of the same medallion. Benedetto da Majano is properly classed as a sculptor in marble, but in several cases he produced works in glazed terra-cotta. In all probability it was not worth his while to set up a furnace of his own, when his works could be readily glazed and fired in the Della Robbia atelier.

UNPUBLISHED CASSONE PANELS—II

BY TANCRED BORENIUS



AMONG the rarest, as well as the most attractive, objects of ornamental and ceremonial use of the Italian Renaissance, that have come down to us, are those known as birth-plates—or *deschi da parto*—as to the purpose of which we are enlightened both by literary records and the information supplied by contemporary pictures. They were the plates, or trays, upon which it was customary to bring presents—either of food or of other nature—to the mothers of new-born children: round or polygonal in shape, they generally show on the obverse a subject picture, and on the reverse—on which the presents were arranged—the conjoined arms of the parties the offspring of which was the *raison d'être* of the birth-plate.

Chronologically, the series of Florentine birth-plates extends back to the third decade of the fifteenth century, the earliest dated example being of 1428, (New York, Historical Society¹); while Masaccio, who died in 1428, is responsible for one of the most important works in this series, the delightful interior of a Florentine palace, with visitors paying a call on the mother of the new-born child, now in the Museum at Berlin.² The custom of having these birth-plates survived into the sixteenth century, and among the latest examples may be quoted the *desco* painted by Pontormo about 1530, now in the Uffizi (No. 1,198), showing on

the obverse the Birth of St. John the Baptist, on the reverse the alliance arms of (possibly) the Della Casa and Tornaquinci families.³ By far the larger number of the extant *deschi* belong however to the quattrocento with the general tendencies of which the idea of these gaily painted trays harmonizes better than with the more severe ideals of cinquecento.

Eugène Müntz, to whom we owe the longest monographical treatment of the *deschi*, describes their subjects as having been drawn from four main sources—viz., Sacred History, Mythology, Allegory, and everyday life. Under the latter heading Müntz groups such subjects as the Call on the Mother, a Skirmish, a Serenade and a Game of *Civetta*.⁴

Both from its being rather a late member of the series, and on account of its subject, considerable interest attaches to the *desco da parto*, of which a reproduction is here for the first time made public through the courtesy of the owner of this example, Mr. F. A. White [PLATE]. Purchased by Mr. White at Florence in 1903, it has been known in London art circles ever since its exhibition at the Burlington Fine Arts Club in the winter of 1904; and it also figures in Mr. Berenson's list⁵ of the works of the painter to whom it is due—Fran-

³ Schubring, No. 834-5. For a reproduction see F. M. Clapp, *Pontormo* (1910), Plate 114.

⁴ See E. Müntz in the *Monuments Piot*, vol. i (1894), pp. 218-226. Cf. also Schubring *passim*, but especially p. 206.

⁵ Berenson, *The Florentine Painters*, p. 109.

¹ Schubring, No. 78; Plate XII.

² Schubring, No. 80; Plate XII.

cesco d'Ubertino, called Bacchiacca (c. 1494—1557).

The scene on the obverse takes us into a hall of a palace in the severe and simple style of the Florentine cinquecento, two windows in the back wall opening towards a prospect of distant hills, in which there lingers a memory of the landscapes of Bacchiacca's first teacher, Perugino. In the centre of the room, is seen a high couch, placed on a podium and surmounted by a striped baldacchino, round with putti are sporting. In the foreground is seated an old woman, patiently waiting, while four young females appear at either extremity of the composition, waiting also, but less able to conceal their impatience—in one of them, who leans towards the centre, throwing her arms open, there is much to remind us of the odd, angular grace of some of Ghirlandaio's figures. What all this eagerness is about appears from the figure in the centre of the composition: a young woman seated on the couch, and examining a crystal, placed in a cup which again is standing on a cushion. Clearly, this is a scene of crystal-gazing, the fate of the new-born child being the focus of interest.

One would have thought that a subject of this character might be of frequent occurrence on birth-plates; but in the whole series of surviving examples—not a very long one, it must be confessed—this is the one instance known to me.

The reverse of the birth-plate (Figure) is a very pleasing piece of decorative ornamentation; and the centre of it is occupied by the conjoined arms of two Florentine families—Carducci (per fesse *argent* and *azure*, a bend *or*) and Giudetti (per pale *argent* and *azure*, a label of five points *gules*). In all probability, search

in the Florentine archives would disclose, when an alliance between those two families took place, and thereby the *terminus a quo* for the production of this birth-plate.



It seems rather surprising that in these days of ceaseless production of monographs on old masters, great and small, Bacchiacca should so far have escaped the honour of a volume. He is, undoubtedly, in a good many of his works, rather a mannered and tiresome artist; but in quite a number of instances he does display a quaint, winsome grace, which we find very definitely present in Mr. White's panel, so happy and spacious also in the planning of the design, and altogether to be considered one of the most attractive works of this unequal, but interesting little master.

SOME ELEMENTS OF PICTURE CLEANING BY SIR CHARLES HOLMES



LITTLE time ago I contributed a brief note to this Magazine upon certain prevalent fallacies about the cleaning and varnishing of pictures.* I am now asked by the Editor to supplement that note by stating a few general principles which will help these who possess old pictures in obvious need of some sort of cleaning.

To begin with: Certain classes of pictures should never be touched by the amateur cleaner; they must be handed over to a first-class professional. Among these may be mentioned:—

1. All pictures painted on panels which are much worm-eaten, or on much frayed canvas.
2. All pictures where the surface is much

* "An Essay on Mastic Varnish," BURLINGTON MAGAZINE, vol. 35, p. 68 (August 1919).

broken, either by contusions, holes, blisters or flaking paint.

Such pictures probably call for a series of operations which are quite beyond the power of any amateur, and which sometimes will give trouble even to the most skilled professionals. In amateur hands damage may be done even by so simple a process as dusting.

3. Pictures on sound canvases which, while somewhat discoloured, are protected by little or no varnish.

These if the paint is old and firm can sometimes be improved in appearance by home treatment. But if they are of any value and a good professional cleaner is available, it would be well to call in his help. The problem is this: These pictures need protecting by varnish, but the surface has to be cleaned before the varnish

is applied. If the paint is some fifteen or twenty years old at least, *and the surface is nowhere broken by cracks or deep abrasions*, a series of gentle spongings with a very little clean water will perhaps remove the surface dirt. But the water must never be allowed to remain on the surface long or to soak into it. It must be wiped off again at once. Patience and plenty of clean rags are essential while the work is in progress, and a very thorough drying afterwards. If the work is much abraded, cracked or on a porous canvas, the use of water is dangerous, and the amateur cleaner must be content with bread crumbs. The crumb of a white loaf worked gently for some time over the surface will gradually remove the greater part of the accumulated dirt, and the surface may be ready for varnishing. Mastic varnish, the best varnish to use, as commonly sold, is rather too thick for comfortable manipulation. If shaken up with a little rectified spirit of turpentine, and well warmed some time before use it will work better. The canvas, the room, the day, the varnish brush itself should be warm and dry to make the operation a success. The picture should be laid flat, face upwards. A little varnish is then applied to one corner and rubbed rapidly over the whole of the adjoining surface as far as it will spread, the strokes of the brush at the finish being parallel to one side of the canvas. The adjoining space must now be rapidly filled in the same way, the brush strokes at the last being parallel to the former set. So the picture is covered by a series of patches of varnish, each as thin as possible, each fitting its neighbours, and each finished by broad strokes running in the same direction. Rapidity has much to do with success: the reworking of any patch will almost certainly lead to failure. When the process is complete the picture should be left to dry for some hours, lying flat. If tilted, the varnish may run.

4. Pictures on sound panels or canvases which are covered with old discoloured varnish.

These can often be considerably improved in appearance by home-treatment, though only a skilled professional can really bring back their pristine brightness. One caution is necessary at the start. *No varnished picture and no picture on panel should ever be touched with water or any watery solution.*

I have already mentioned the one case in which water can sometimes be used without risk. Everywhere else it is dangerous, and often disastrous in its effects. Even a sound varnish may be permanently chilled by a little damp. If there are cracks in the varnish, water (and soap if it is used) will penetrate to the paint and the priming below, and in combination with the size of the priming start ineradicable diseases. The use of dilute ammonia as a varnish solvent

is open to the same fatal objection. Everyone is familiar with pictures where the varnish is covered with a network of faint bluish lines—lines which reappear after a few months or years even when the old coat of varnish is replaced by a fresh one. These are the result of washing with water, or soap and water: a deadly method of surface cleaning which was much in vogue twenty-five years ago, and is still advocated by those who know no better, and perhaps by some who think that a broken window is good for trade. And anyone who has had much to do with woodwork knows what unpleasant results may follow from wetting one side of an old panel. Some woods, oak in particular, never seem to lose their vitality. Even after three or four hundred years they strain and start and warp and crack with little or no provocation. To aggravate them by washing with water is to fly in the face of Providence.

Never then use water where varnish is in question: the specific is rectified spirit of turpentine. Turpentine is never used as a solvent: indeed it is always used as an anti-solvent or dilutant of solvents. But I can't help thinking, from the results obtained with it, that it does exercise a very slight solvent action upon new varnishes, as it does upon new paint. The appearance of an old thickly varnished picture may often be greatly improved by polishing with turpentine and cotton wool. The process is somewhat similar to that of a housemaid polishing a piece of furniture, and where there is plenty of varnish on the picture is often very successful. The first applications of the turpentine spirit are in the nature of a wash, to remove surface grease and dirt. When this has been effected, a fresh pad of cotton wool is moistened slightly with the spirit, and a part of the picture is polished with gentle incessant friction. As the surface gets bright it will be found that the spirit has evaporated, and the face of the cotton-wool is covered with a smooth film of lustrous dirt, removed by the friction from the face of the picture. It is tiring work applying this process to the whole surface of a large canvas, but the result is often excellent. The great thing to remember in getting a fine finish is to use little turpentine and lots of gentle elbow grease.

If the varnish is very greasy, very thick or greatly darkened and discoloured, turpentine alone may be insufficient. In that case "Eau Flamande," made by Messrs. Lefranc (Messrs. Brodie & Middleton have, I believe, a similar preparation) can be recommended. Its composition is a secret, and it is in the nature of a solvent, but so mild a solvent as to be perfectly safe. If used in the following manner, which is *not* that printed upon the bottle, it will often work marvels. It should be applied pretty liberally with a pad of cotton wool to the whole sur-

face of the picture, and allowed to dry or evaporate. This it will do in a few minutes, for it is a volatile substance. Then the polishing with spirit of turpentine can be started. It will be found that the cotton wool takes up far more dirt and dirty varnish than if the turpentine had been used unaided. In obstinate cases where a picture has been exposed for years to dirt and smoke and foul air, the varnishes may be so thoroughly impregnated with foul matter that a preliminary scrubbing with "Eau Flammante" is required, followed by a second application of it before the final polishing with turpentine. Such treatment, however, is only applicable where the layers of varnish are many and thick.

Domestic picture cleaning should be confined

NOTES ON VARIOUS WORKS OF ART

A SIGNORELLI REPUBLISHED.—Signorelli is so great a master that nothing from his hand is of indifference to the art lover. In the BURLINGTON MAGAZINE of March, 1921, I published a tondo by Signorelli which up to then had been unknown to art historians. I had no doubt of the authorship of this work at the time, but my enthusiasm was somewhat chilled by certain weaknesses which I supposed to be due partly to the damaged condition of the pigment and partly, I confess, to a supposed lack of inspiration on the part of the artist. It is therefore a great pleasure to be able to show the picture almost exactly as Signorelli intended it to be [PLATE I, A]. For it has now been cleaned by Mr. Nico Jungman with results which will surprise even those conversant with the chequered history of quattrocento paintings.

The fact is that the primitives suffered from the contemptuous patronage which was accorded to them in the eighteenth and early nineteenth centuries. It was then supposed that they were curiosities which could be furbished up so as to pass muster in a gentleman's house. The restorer who was commissioned to introduce them to polite society frequently regarded himself as superior to the "quaint" old painter he took in hand, and he set to work, not only to repair damages, but to correct the faults of an archaic and ignorant artist.

It thus appears that the woolly modelling and feeble drawing which disconcert us in parts of the picture as reproduced a year ago were all due to restoration. The original picture was scarcely damaged at all and it is now in almost perfect condition. The result is that an undoubtedly authentic but second-rate Signorelli has become one of his most splendid works. Everywhere we can now see Signorelli's tense, nervous and vehe-

ment drawing, his uncompromising and austere modelling. Even the composition is changed. Sky and distant landscape are now visible to the left of St. Joseph's figure with immense advantage to the design. The closed book in the immediate foreground is seen in sharper perspective and fills the empty space which the restorer has made. But in every detail the enormous improvement made by relieving the panel of gratuitous revisions is strikingly evident and the colour scheme has lost a certain unpleasant hotness and gumminess. In every respect the picture must now be accepted as a most important addition to the œuvre of Signorelli. ROGER FRY.

(*To be continued.*)

TWO TRECENTO PICTURES AT OXFORD.—Thanks to a succession of gifts and bequests, the series of Italian Primitives in the Ashmolean Museum at Oxford has gradually come to assume a considerable importance to students. It is a pleasure to be able to announce two recent additions to the collection—gifts by Mr. G. Gidley Robinson—which supplement the series in a welcome fashion. One is a triptych [PLATE II, C] of dimensions far exceeding those of the other Trecento examples in the Ashmolean, measuring as it does 91 by 182 cm. The three half-lengths are seen under rectilinear gables, the centre being occupied by the Madonna and Child, while on the left is seen St. John the Evangelist writing the beginning of his gospel, and on the right a female martyr wearing a crown, in all probability St. Catherine of Alexandria. The type of triptych here exemplified is one of frequent occurrence in Tuscany and Umbria during the first half of the fourteenth century. The style generally is an echo of that of Duccio, with certain affinities to an artist like Segna; but if in types of face and disposition of line the pic-



1—*Holy Family with Saints*, by Luca Signorelli. Panel. Dia. 86.4 cm.



2—*Madonna and Child*, by Masolino. Panel. 38.1 cm. 55.9 cm. by 38.1 cm. (Worcester Art Museum, U.S.A.)



C—*The Virgin and Child with Saints*, probably Tuscan School, early 14th century. Hgt. of centre panel, 0.914 m. Total width, 1.816 m. (Ashmolean Museum, Oxford)



D—*The Crucifixion*. School of Lorenzo Monaco Panel 24.8 cm. by 18.4 cm. (Ashmolean Museum, Oxford)

ture does retain something of the suave grandeur of the early Sienese masters of this type, the execution is, on the other hand, of a summariness, which points perhaps by preference to a provincial artist, in whom the light that issued from the source he turned to, appears dimmed, even if unmistakable as regards its origin.

The other picture, a small panel (24.8 by 18.4 cm.) of the Crucified Christ between the Virgin and St. John, both seated on the ground [PLATE II, D], takes us to Florence at the beginning of the fifteenth century. Both in types, in character of line, and in quality of dramatic expression, this striking composition proclaims its author as one of the artists who belonged to the following of Lorenzo Monaco; and in the absence of an original work by the latter, the present panel goes some way towards illustrating an important phase in the Florentine school hitherto unrepresented in the Ashmolean Museum.

TANCRED BORENIUS.

MASOLINO.—The picture on PLATE I, B, is a small panel recently acquired by the Worcester Art Museum, America. We are informed that since we saw it in this country some months ago two layers of paint and one of tempera have been removed, and that it is now in a much better condition.

A quite definite attribution for a work like this is hardly possible. As a whole it is worthy of a really great artist, and could not have been done by any second-rate painter. The best part is the child's figure, and that at once suggests the name of Masaccio. In view of the rest of the picture, however, the idea of its being an early Masaccio cannot be entertained. But the child might well have been painted by Masolino, and the remainder is considerably nearer him than Masaccio. Is it near enough to make an attribution to him the most reasonable one? We think on the whole it is. The doubt arose from the absence of those sharp, accentuated features, nose, eyelids, brow with emphatic high lights and precisely drawn outlines, and of the free undulating flow of drapery that are both so characteristic of Masolino. The inner line of drapery round the head, although it is sensitively drawn, has hardly the power and swing one would expect; it is a trifle fragile.* The rather flat expanses of drapery are probably due to the effect of time, and indeed that may explain the slightness in the Virgin's features as well.

But we return to the Child. There, too, many parts have suffered and become confused. The hands are nearly gone, the forms in the part between the thighs are unrecognisable, and yet both seem to be fragments of something very

beautiful. The artist has seen the Holy Child as a quite human baby and yet one filled with that mysterious sense of dignity which all the Italians attempted to convey and in which Masaccio and Masolino excelled.

The Worcester Art Museum are to be congratulated on this acquisition, which will take them one step further towards a collection formed in accordance with the wisest modern criticism.

LE NAIN.—When a new "Le Nain" appears one always leaps at the hope that it may turn out to be the key to the identity of the three mysterious brothers; and when we saw the picture on PLATE III, E, and knew that a second painting* of exactly the same subject, composition, etc., existed in Sir Herbert Cook's collection under the name of Le Nain, we thought for a moment that we had come upon a real clue. A careful examination of both works, however, leaves no doubt in our minds that the Cook version must be a copy by some other hand. The brushwork in the new work is less cordy and harsh, the handling freer and more purposeful, the shadows on the white more translucent. The faces, too, are seen far more brightly and with a more evident consciousness of personal character. We have no hesitation in attributing the new work to one or more of the brothers Le Nain.

The rather ambitious composition involves the manipulation of figures seen in unusually sharp perspective. The problems involved in that scheme are the reverse of simple, but the Le Nain's fearlessness in tackling such difficulties is, when one remembers their limited talent as craftsmen, extraordinary. The methods they devised and attempted with varying success to put into practice have given them in these scientific days and especially in the eyes of students of modern movements a peculiar place. We now see for the first time that the influence they exerted on French art was considerably greater than a few years ago we had any reason to believe. It is still quite discernable in certain contemporary work on the other side of the Channel.

JAN STEEN.—The picture on Plate III, F, requires no great study so far as an attribution is concerned. It is an unusually fine specimen of Jan Steen, of whom it is in all respects thoroughly characteristic. To us the most telling part of the picture, both in composition and colour, is the foreground. The chair on the left is in both respects beautifully related to its surroundings, while the utensils on the floor are disposed with the greatest skill. The subdued colour in that

* Exhibited Burlington Fine Arts Club. Le Nain Exhibition, 1910.

part, and indeed throughout the whole picture, depends too greatly on variations of greys to be described in words. The central group of figures with their realism, vivacity and character, will of course be the main attraction of the picture for all admirers of Jan Steen, for here he is seen at his very cleverest. The simple balance set up between the long receding table and the line of performers at the back is sufficiently effective. The artist has toned down the latter figures as he was so fond of doing, until they have a bronze-like effect that throws them back beyond their just position as implied in the drawing. Steen was great not as designer nor lyricist, but as depicter of incident and delineator of types.

A GREAT CATALOGUE*

BY AUGUSTINE BIRRELL

AFTER all *size* is an impressive quality. Great books, like great men, are often great nuisances, and sometimes great evils, but for all that, what would a library be without its folios? Folios impart, as nothing else could amid such surroundings, the triple sense of labour, learning and dignity. For catalogues and lexicons there can be no question. Johnson's great dictionary, outside its two folio volumes, loses its pre-eminence, and may seem to be superseded, but no sooner does the eye wander to the corner where those massive tomes repose with all their dignity of print and ample room for the quotations, than the divine right of their compiler to be one of the kings of English speech is readily restored. Publications like these are amongst the *Notes* of a great nation, and serve to remind us, in days of strife and contrition about forms of Government, how many and various are the streams that swell the torrent of national existence. If many eyes in arriving for the first time in London turn in the direction of Westminster, her Hall and her Abbey, others may be found with equal eagerness scanning the map of Bloomsbury.

It would be a mistake for anyone, however *mediocriter doctus*, to turn aside from the examination of this catalogue of MSS. in these old National Collections, now harboured in Bloomsbury. Let him turn over the pages, quickly if he pleases, and ere long, I will answer for it, he will light upon some entry which however slender may be his equipment as a lawyer (common lawyer or canon), or as a theologian (Papist, Anglican or Anabaptist), or as a student of history, cannot fail to stir his interest, to revive his fading memories, and to quicken his sluggish

* *Catalogue of Western Manuscripts in the Old Royal and King's Collections*. Warner (Sir George F.) and Gibson (Julius P.). 3 Vols, 1146 pp., and 1 Vol., 125 pl. (British Museum). Half Morocco, £13 13s.; Buckram, £11 11s.

AN ITALIAN BAS-RELIEF.—The reproduction on PLATE IV, H, illustrates an interesting bas-relief which has recently come to light. It is found, as will be seen from the upper plate, to be based on a well-known painting by Correggio. This gave rise inevitably to the theory that it was a unique work in sculpture by the painter himself. But in comparison it is not quite effective as design—Correggio's lack of experience in sculpture would not, we suppose, hinder him in that respect. All we can say is that the work is Italian of the sixteenth century. If any reader happens to possess information that might enable us to narrow that ground we shall be glad to hear of it.

R. R. TATLOCK.

imagination. Of course a catalogue such as this, is in its primary intention, a work of reference and of record, intended to smooth the paths of asthmatical Casaubons or other dim-sighted and dusty scholars who journey to the Museum to collate a manuscript, or verify a quotation, but there is no reason whatever why that ignoramus, the "general reader," if he or she will only take a little initial trouble about it, should not share in the benefit of these four folios.

This new catalogue, destined to be famous among catalogues, is of two Royal Collections of Manuscripts which after divers changes of habitation and terrible risks of total destruction are now lodged in the British Museum. Kings and great libraries are closely connected. Let us do our monarchs justice and be to their virtues as book collectors just a little kind. Mr. Gibson in his intensely interesting Introduction of 31 pages tells those of his readers who possibly were not aware of the fact that the real founder of the old "Royal" Collection which is to be distinguished from the "King's Collection" (which latter the nation owes to the Hanoverian stem) was King Edward the Fourth (1461—1483). "It was Edward the Fourth who first acquired for himself a library which could be called a National Institution, and a little later under Henry the Seventh we first find it mentioned by a French Ambassador as one of the sights shown to a foreign visitor." Let us pay honour to the fourth Edward, and not stop to enquire who was at his elbow to inspire his energy, to loosen his purse-strings and direct his taste. Never mind who brought these illuminated manuscripts from Ghent and Bruges, or who caused them to be bound. There they are to this day—a miscellaneous collection chiefly in French—and we owe it to a king. After kings come a far more curious set of men—librarians. What a book could be made out of the Lives of Librarians!



E—*The Prayer*, by Le Nain. Canvas, 47.5 cm. by 56 cm. (Mr. P. M. Turner)



F—*Twelfth Night*, by Jan Steen. Canvas, 68.6 cm. by 85.7 cm. (Mr. Frank T. Sabin)



G—*Madonna and Child with Angel*, by Correggio. Circa 1522. 68 cm. by 57 cm. (Budapest Gallery)



H—*Madonna and Child with Angel*, after Correggio, by an unknown Italian artist. XVIIth century. Stucco. (Mr. Nico Jungman)

The first recorded officer of the King's Library was, or so Mr. Gibson tells us, "one Quentin Soulet, a Fleming from Lille who had a grant from Henry VII of the office of Keeper of the King's Library during pleasure with an annuity of ten marks out of the Customs of the Port of Bristol." I wish I had room to continue this godly succession. It can be read in the Introduction. In the time of Henry VIII the King's Library received its first accession of stolen goods in the shape of the plunder of the monasteries. On the whole, a book-lover can regard with more composure that he can bestow upon the plunder of Church lands, the success that rewarded John Leland's labours under a Royal Commission "to search all the libraries of monasteries and colleges to the intent that the monuments of ancient writers might be brought out of deadly darkness to lively light." There the MSS. are in the nation's possession. After the spoil of the monasteries, the next great benefactor of the Royal Library was the eldest son of King James the First, Henry Prince of Wales, whose untimely death in November 1612, not only opened the floodgates of poetical tears, but deprived the country of one who had he lived might have averted the Civil War. In 1609 this accomplished prince had purchased the famous Library, which as Mr. Edwards tells us in his "Lives of the Founders of the British Museum" was probably more valuable than any other collection then existing in England, with the exception of that of Sir Robert Cotton. Henry's first care, so Edwards goes on to say, was to have a careful catalogue made of these treasures to which he made during the far too few years of his ownership many important additions. On Henry's death all his books went to swell the old Royal Library of England at St. James's, the rest of the old library books being kept at Whitehall from which eventually they were removed to St. James's. Over this augmented store-house Patrick Young presided, to whose lot it fell to receive in 1628 one of the greatest treasures of the British Museum, the Alexandrian Manuscript of the Greek Bible, presented to Charles the First by the Patriarch of Constantinople. (See Book of Plates, No. 12).

I must now turn to the other library of King George the Third now known as the King's Library, which began with the purchase in 1762 of the books of Joseph Smith, our Consul in Venice. When King George died he had made a collection of over 65,000 volumes, including some hundreds of MSS. George the Third has been harshly treated by Whig historians, and his unfortunate but not uncritical remark that a good deal of Shakespeare was "poor stuff," has done him great injury with many people who, had they ever read their Shakespeare, would

probably have agreed. There is no more touching anecdote in English History than the one which describes how the wily monarch got the better, even in his madness, of his illiterate physicians, who thought fit to forbid his reading "King Lear." He apparently bowed to their will, but a king who had spent half a lifetime outwitting his Ministers was not likely to be baffled by his doctors; so, apparently consenting, he said, "If I may not have a tragedy, let me have a comedy. Bring me George Colman's Works." This seemed harmless enough, and the volumes were placed by his bedside and the well-read monarch at once turned up a version of "King Lear," mutilated indeed, but still a version, which Colman, having prepared for the stage, had the impudence to include among his own works. After reading Colman's "King Lear," George, though reduced to tears, was able to congratulate himself that, while he was not plagued by a Goneril or a Regan, he had in his daughter Amelia a true-hearted Cordelia. George the Third died in 1820, and very nearly three years later his son, who was at all events munificent, presented his father's library to the nation. The story of the transfer of the two Royal Collections to the British Museum need not be repeated here. The old Royal Library came to an end as a separate collection in 1753, and the old King's Library in 1823.

Of the treasures recorded in these volumes it would be useless to try to speak. Mr. Gibson pronounces the Psalter 2 B VII to be the most beautiful MS. in the whole collection, and he tells us that "its early history is obscure, but that it was almost certainly in the possession of Henry Manners, Earl of Rutland, at the time of his arrest in 1533 and was stopped from exportation by a Custom House officer, who gave it to the Queen, by whose name as Queen Mary's Psalter it has since been generally known. (See Book of Plates, Nos. 24 and 25). It is of the early fourteenth century. But precious as is Queen Mary's Psalter, is it not distressing to be told that Queen Ingeborg's Psalter, now one of the chief treasures of the Chantilly Museum, was for nearly one hundred years in the old Royal Library at St. James's, being the wedding present of King Philip to Mary Tudor? The Chantilly people, it is true, tell a long story how they came by it, but no Englishman will ever be brought to believe that it was not stolen from St. James's. However, let sleeping dogs lie! There are several volumes now in the British Museum about which it would be difficult to give a satisfactory explanation how they came to be there.

Space does not permit us to treat as fully as we should like the magnificent fourth volume of Plates, which really contains within itself a history of mediæval calligraphy and illumination.

Reference has already been made to the famous Codex Alexandrinus (fifth century), a divinely beautiful specimen of Greek handwriting, and the Mary's Psalter of eight hundred years later, representing in its perfection the illuminated art of the later middle ages. We would, however, wish to call particular attention to certain MSS. reproduced here, which seem to us so valuable, from a purely æsthetic as from a historical point of view; for instance, to the eighth century Northumbrian gospel (Plate 6); to the late eighth century Gospel (Plate 14); to the tenth century commentary on the Book of Psalms (Plate ERXN) to the late ninth century Testimoniale of St. Cyprian (Plate 43); to the eleventh century Latin grammar in Anglo-Saxon (Plate 76). The above-mentioned manuscripts are practically unilluminated and are proofs of how much pure beauty can be extracted from Roman calligraphy, though it may be necessary to admit that the Roman letters have never attained to quite such decorative splendour as those of the Arabs. There is no space to treat as they deserve the rich treasury of the illuminator's art which are illustrated in this volume, but we must mention, be it

never so briefly, the XII—XIII century Smaragdus, *Super regulum B. Benedicti* (Plate 65), containing the picture of St. Dunstan at his desk, a masterpiece of Byzantine restraint and delicacy; Plate 75 reproduces an early thirteenth century bestiary, an admirable example of this splendid style of illumination; while it would be difficult to exaggerate the merits of the Virgin and Child in a copy of Matthew Paris, *Historia Anglorum*, dated 1250-1259 (Plate 83). We confess to feeling slightly less enthusiasm for the illuminated MSS. of the Renaissance. The handwriting, indeed, has never been bettered, reverting as it does to the styles of 700 years before, but the pictorial sweetness of the illumination becomes after a time somewhat cloying. For those, however, who do not feel this, there are many admirable reproductions of splendid specimens, such as the Boccaccio (Plate 87) and the Lydgate, Troy Book and Book of Thebes (Plate 105). We could well linger a greater time over this volume of Plates, but we can here only say that it is an exquisite pleasure to come upon a publication which combines consummate scholarship and a rare sensitivity to the claims of art.

REVIEWS

THE WHISTLER JOURNAL. By E. R. & J. PENNELL. 339 pp. + 116 pl. 38s. Philadelphia (J. B. Lippincott Company).

To me, of the old guard, ex-young lion of the Butterfly, any old gossip about Whistler, bound in his old brown paper covers, brings a thrill. The apples have, it is true, been pressed and pressed again. Many pailfuls of water have lengthened, as they say in France, the thin, but still acid, household beverage, and we taste, with regret, that the time is coming when the old skins will yield no more. When we are offered, as Whistleriana, that Mr. Keppell knocked his head by accident against the bulb of an electric light, without sustaining any serious hurt, we feel that the raw material of biography is running short. "We were just in time," as Mr. Pennell says, "when we began the life." From 1884 to the death, the opportunities for accumulating first-hand material were so strictly attended to, that we feel, as we are carried away by the accounts of the closing scenes, a dread, not so much of the disappearance of Whistler, as of the sudden appearance, with a manuscript, of some wicked and ambushed rival to the only genuine, authentic and authorised biographers. "Codlin's the friend," we are tempted to cry, "not Short!"

First-hand material, anterior to 1884, will, in the nature of things, most probably crop up, and plays, biographies and novels on the subject of Whistler will certainly be written, that will have the compensating advantages of not being authorised. Even as a description of Mr. and

Mrs. Pennell's books, the exact sense in which the word "authorised" is to be taken is not quite clear. If it is to mean that Whistler desired the authors to write his life, and furnished them with opportunities and material, the word is exact. That Whistler would, on the other hand, have been anything but sadly tormented by much that his champions have seen fit to publish is undeniable. The treatment of the persons who were nearest and dearest to him, his wife and her relations, Whistler would certainly not have "authorised." Mr. and Mrs. Pennell, in this respect, seem rather as if they wanted to have it both ways. If they claim such advantages as may be supposed to be attached to the part of official orators to Whistler's memory, and consecrated exponents of his gospel, good taste would seem to impose a certain measure of piety towards his wishes, a measure of piety that might not necessarily hamper critics who were free from any such official shackles. Both the lady and the gentleman protest a good deal. But "deeds, not actions, Master Max!" to quote the nurse of a famous man.

From any conception of the meaning of the word "criticism" Mr. and Mrs. Pennell are entirely free. The critical book on the work of Whistler remains to be adumbrated. The field remains untouched. The very character and charm of Mr. and Mrs. Pennell's work lies in their whole-hearted, and, as it were, hypnotic acceptance of Whistler's conception of his own position, and of the proper function of criticism.

But Whistler, a master of aposiopesis, was extremely wary and light of hand. His authorised biographers, with an innocence that is hardly credible, reduce the Whistlerian doctrine to its logical absurdity. Some newspaper critics may think, but few, I imagine, would care to print the following passage from page 218 of the so-called *Whistler Journal*. Speaking of Mrs. Pennell's journalism, Mr. Pennell writes:—

To please herself, to please the editor, to please Whistler, was not always an easy task.

Not a word here about the only party to whom the critic has a duty—the reader! Since when has it been the business of the critic to please the person criticised? WALTER SICKERT.

FRANS HALS. *Des Meisters Gemälde in 318 Abbildungen.* (Klassiker der Kunst, vol. 28.) xxxvi + 339 pp. Stuttgart and Berlin: Deutsche Verlags-Anstalt.

The resumption of the *Klassiker der Kunst* series, so welcome to all students, is proceeding apace; a little while ago, the supplement volume on Rembrandt was reviewed in these columns, and the latest addition to the series is the present volume on Frans Hals, for the major part of which Dr. Valentiner is responsible, though the introduction is from the pen of that suggestive and stimulating writer, the late Dr. Karl Voll. In spite of the fact that for a long time the fame of Frans Hals suffered a considerable eclipse, a great number of his works yet managed to survive, neglected and in obscure ownership: indeed, the existing mass of early copies and imitations after him is quite a large one, and for the often arduous determination of the authorship of the numerous pictures associable in one way or another with Frans Hals, that are gradually again coming to light, a publication like the present one is bound to be of exceptionally great assistance. Even relative completeness of material is, of course, in an undertaking of this nature unobtainable in a first edition; but it is in any case a matter of congratulation that so much of the ground has now been covered, and the results made accessible to all. T. B.

THE COURT PAINTERS OF THE GRAND MOGHULS, by LAURENCE BINYON and T. W. ARNOLD. 86 pp. + 40 pl. (Humphrey Milford, Oxford University Press). £3 3s.

The division of the present work into historical and æsthetic parts proves the sure taste of the authors. Thus the critical analysis, without being burdened by historical considerations, gives an intense extract of Moghul court art, which is an artificial compromise between spontaneous creation and the will of royal patrons. The Moghuls brought Persian painters to India, and their works were shown to Indian artists as examples to be emulated. An exclusive art resulted which gave delight to the court, but failed to realise the Indian conception of artistic form. Moghul art in its beginning is overwhelmed by the fascinating and refined beauty

of Persian miniatures. Two schools at that age were prominent in Persian art, an Eastern school under Chinese influence, full of movement and flexible lines, and a Western school, which disclosed the proper Persian conception in a filigree and variegated colour-scheme. Both traditions, especially the latter, appear in a modified form in India. But in what does the modification consist? "A less exquisite feeling for sensuous beauty in line and colour" can hardly be compensated by "a livelier interest in human character" (p. 45). But, however much the foreign element dominated the early Moghul productions, the strength of Indian art gradually asserted itself over the court painting, and shook off the Persian influence. The miniatures are no longer restricted to the illumination of manuscripts, but become independent, though small pictures. They retain the charm of finished design and choice detail, but are distinguished by a rendering of personal likeness which goes beyond the description of features. Whether it be a portrait of a single figure in stiff majesty or that of a dense crowd of courtiers gathered at a "darbar," or even that of a cherished animal, elephant or hawk, a clear and subtle treatment is maintained. Objective solidity is the outstanding merit of the Moghul painters. They did their best work under the patronage of Shah Jahan and Jahangir. During the reign of the next Moghul emperor, Aurangzib, a zealous Mohammedan, who did not care about pictorial art, the strain of the Persian fetters became completely relaxed, and the Indian artists found the way back to their own art. They no longer painted court scenes, but the idyllic calmness of Indian life, while their line becomes more ample and flows with a gentler, more musical rhythm, which is only slightly disturbed by a new foreign element, namely European modelling.

Mr. Binyon has taken great trouble to discover the artistic merits, however small, of the art of the Grand Moghuls, which, though interesting from a historical point of view, is in an æsthetic sense nothing but an artificial deviation from pure Indian art. Nevertheless, a work of art, as for example *The Dying Man* [PLATE XXIV], is a masterpiece, and unites Indian vigour of expression and Persian beauty of colour in a fine design. Sir T. W. Arnold's historical introduction and notes to the plates prepare and illustrate in a very illuminating manner the æsthetic part of the work. We cannot agree, however, with the title given to PLATE XI. The picture does not represent *Akbar on a Raging Elephant*, but *Akbar Hunting*. It is a pity that the reproductions neither do justice to the originals nor are adequate to the excellent text. STELLA KRAMRISCH.

Madame Errera's name is already well-known to students from the very compact and handy *Dictionary of Painters*, which was published eight years ago by Messrs. Hachette. She has now accomplished a still larger task—namely, a list of dated pictures from 1085—1875, containing more than 40,000 entries. Put in another way, her work might be described as a chronological record of European painting, the framework of a history of the subject based upon the dated pictures belonging to each successive year. Clearly it is not a book for the ordinary reader of art books. But we shall be surprised if it does not in time become an indispensable work of reference for those who have to deal with comparatively uncharted tracts of art history. The story of the work done by the great masters and in great epochs is already almost as complete as it is ever likely to be. But between those great epochs and those great masters come periods of hesitation and transition into which the historian has no inducement to delve deeply. The scattered treasures which such periods contain are thus apt to be altogether overlooked; and when they are found are hard to recognize. Mme. Errera's book treats great and small with equal justice, so that it supplements our knowledge just where we most need help. For her material she has ransacked not only all the ordinary gallery catalogues and works of reference but a vast number of sale catalogues, exhibition catalogues and the like—the mere list of them occupies some eighteen quarto pages. Such entries as we have checked are perfectly correct, and the author deserves to be complimented on her almost uniform accuracy in the rendering of English proper names, as well as on the care with which (as her footnotes show) she has checked her authorities.

She does not, by the way, seem to have included Mr. Collins-Baker's *Lely and the Stuart Portrait Painters* in her survey, so that seventeenth-century painting in England is not fully represented; but on the whole the volumes are such valuable pioneer work that it would be unfair to cavil at minor omissions. C. J. H.

ALLGEMEINES LEXIKON DER BILDENDEN KÜNSTLER. Vierzehnter Band. 600 pp. Leipzig. (E. A. Seemann.)

The international importance of the undertaking represented by this volume needs no emphasising: and all interested in the study of art history must join in congratulating the present editors, Prof. Ulrich Thieme and Dr. Fred C. Willis, upon the production, during a period of peculiar difficulty and uncertainty, of the fourteenth volume of this standard work. It is now some fourteen years since the publication of the first volume: naturally, during a

period of such length, the fruits of experience have been accumulating, and it is but stating a plain fact to say that for finish of dictionary technique this latest volume marks a stage of average perfection surpassing even that of its immediate predecessors. The names contained in it extend alphabetically from Giddens to Gress: so among the artists of outstanding importance dealt with, we may mention Giorgione, Giotto, Giulio Romano, van Gogh, and Goya. At a time when the war-time isolation of the various countries is only gradually beginning to give way, the field of modern art is one which must present particular difficulties to the editors: these have on the whole been overcome in a remarkable manner, though some omissions have been inevitable: we refer in this connection to the absence of any reference for instance to Spencer Gore and Mme. Goncharova. Small imperfections like these detract, however, in no wise from the general impression of stupendous accuracy and completeness, which is left by the present instalment of a work, the further progress of which will be followed everywhere with the keenest interest. T. B.

SAMMLUNGEN DER GALERIE BACHSTITZ.—Vol. I. Catalogue of Paintings and Tapestries. 10 pp. Text in English + 98 pl. Vol. II. Antike, Byzantinische, Islamische Arbeiten der Kleinkunst und des Kunstgewerbes, Antike Skulpturen. 82 pp. Text in German + 130 pl. Limited 300 Copies. The Hague (Galerie Bachstitz).

Volume I. of Messrs. Bachstitz's magnificent and finely illustrated catalogue has an introduction and commentary on the pictures in English, by Dr. Gronau, the distinguished Director of the Cassel Gallery, and contains illustrations of nearly a hundred pictures and drawings, mainly of works from the collection of the late Friederich L. von Gans at Frankfurt. The collection of pictures covers practically all schools and contains many examples of considerable importance. Some are known through having been exhibited at Düsseldorf in 1904, and elsewhere, and as coming from such collections as the Hollitscher and Rudolph Kann, but many will be quite new to critics and collectors. It includes examples of such rare masters as Altdorfer, the Maître de Moulins, Paulus Bor, Jan Cossiers, Gertgen tot Sint Jans, the Master of Frankfurt and others. The catalogue, especially as regards pedigrees and provenance, is admirably documented, while one notices with relief the absence of the inane eulogies which so often disfigure similar productions. Critical attributions by Dr. Friedländer and other authorities add to the interest of the collection. Some omissions may be noted, as for instance that the Cranach Virgin and Child (No. 10) is practically identical with the picture from the Donegal collection sold at the Doetsch sale in 1895, and that there are other versions of the El Greco St. Francis in the Gallimard, Colegio de

Doncellas, Rochefort and Navas collections, as also the one recently sold in New York. The return to the old attribution to Pater in the case of the "Fête Champêtre" No. 66, for which Watteau's name had been suggested, is right, the picture being a variant of the Pater, No. 380 in the Wallace Collection. The Perroneau pastel portrait No. 69 is said to be dated 1775. If it be the picture sold at the Rougier Sale in 1904 and again in 1907 it would seem to be 1773. The Sir Joshua Reynolds No. 77, called *Portrait of a Young Woman*, is of course the well-known portrait of Mrs. Falconer, afterwards Mrs. Stanhope, as *Melancholy* or *Contemplation*, apparently the Normanton picture, though there are other versions; one was in the Marquand sale in 1903 and there is a half-length in the Coats collection. The Raeburn *Portrait of a Gentleman* used to be known as "J. Patterson of Leith."

The second volume, with an introductory note by Robert Zahn, deals with the Gans collection of objets d'art, a collection altogether distinct from that which the late owner exhibited in a special room in the Berlin Museum. The specimens of Egyptian and Etruscan goldsmiths work, as also of Greek and Roman workmanship, Byzantine jewellery, Roman glass, Greek and Roman ceramics and sculpture, Persian and Venetian glass are all illustrated by some 130 plates. The gold ornaments are largely from the find at Olbia near the mouths of the confluent Dnieper and Bug. Messrs. Bachstitz are to be congratulated on these scholarly and finely illustrated catalogues which are models of what such volumes should be.

R. C. W.

VON CHINA'S GÖTTERN, REISEN IN CHINA. VON FRIEDRICH PERZYNSKI. 260 pp. + 80 pl. Munich. (Kurt Wolff).

Dr. Perzynski may be remembered by some of our readers as the contributor¹ of a series of articles on blue and white porcelain in which he revealed the attitude of the Chinese collector, and spoke as one who to a great extent shared the predilections and appreciations of the Chinese connoisseur. At many points this attitude was sharply distinguished from that of the Western collector. In the present book he shows once more his intimate sympathy with Chinese culture and civilization. It is frankly a book of travel, and like so many travellers along untrodden paths Dr. Perzynski enables us to share the small difficulties and successes of his journeys. He tells us of the delights of dog cutlets after twelve hours on horseback across the mountain passes of Northern China, of the varied sights of life in provincial towns and so forth, with a gusto and enthusiasm which carries conviction. One has no doubt of how much he

enjoyed himself, for Dr. Perzynski is a romantic traveller; for him almost every detail of Chinese life is transformed by his glowing enthusiasm. But he is above all a travelling connoisseur. At every point in his journey he turns to the works of art with keen delight. He is, however, no pedant; hardly even an archæologist—at least only sufficiently such as to enable him to follow the development of Chinese artistic expression. What he is chiefly interested in is the contemplation of art as a reflection of the various phases of a civilization which he admires and loves. Nor has he the ordinary prejudices of the connoisseur—the fixed preferences for particular periods: he is on the whole out for every aspect of the Chinese artistic spirit and does not despise even the small evidences which prove in modern China that it is not wholly dead.

One of the most interesting parts of the book is the account of Jehol, the great summer palace and park of Kang Hsi, situated in the most exquisite scenery to the north of the Great Wall. Though it is now more or less in ruins, enough remains for the pious traveller like Dr. Perzynski to reconstruct in imagination the splendours of that courtly life *en villegiature*.

To the English reader who may find it hard to savour the too exuberant flow of Dr. Perzynski's enthusiasm, the book will appeal none the less by its admirable illustrations. The author has photographed many aspects of the great remains at Long Mên which will be new and interesting to students already familiar with the best known carvings. Then the less important but still immensely valuable remains at Kung Hsien are figured. The grottos of Ichou are also described and the author undertakes a defence of Chinese architecture which has received hitherto such scant study and recognition in the West. He quite rightly maintains that work like that of the gateway of Yung Chêng's Mausoleum at Ichou shows at once a gravity and an elegance that scarcely any other architecture of the 18th century can parallel.

A more arduous journey, and one that Dr. Chavannes was the only European to undertake before him, is that through the almost desert regions of Shansi due west of Pekin to the grottoes of Yung Kang. These were begun under the Northern Wei emperors as early as the beginning of the 5th century of our era. The sculptures which Dr. Perzynski reproduces are of great interest. They have not, it is true, the great style of the later work at Lung Mên, but they show the development of that style, for their affinity with Indian prototypes is much more marked. Already of course the Chinese sense of measure and proportion has vastly improved on the original motives, and one can trace the gradual assimilation of this foreign material by

¹ See BURLINGTON MAGAZINE, Vol. xviii, pp. 30, 169, 343; Vol. xxii, p. 309.

the genius of the Chinese artists. The admirable reproductions of these Yung Kang sculptures alone suffice to make the book of great interest to lovers of Chinese art. R. F.

ARCHITECTUR UND KUNSTGEWERBE IN ALT-SPANIEN. Herausgegeben von Dr. August L. Mayer. 24 pp. + 176 pl. Munich (Delphin Verlag).

A collection of 310 admirably printed reproductions of Spanish architecture, pottery, textiles, and ironwork. The illustrations are selected to show the peculiar Spanish admixture of European and oriental influences. There are comparatively few examples given either of the pure Gothic in the North under French influence or of the pure early Mahomedan style as seen at Cordova and Toledo. The result is that we have an almost overwhelming effect of the disordered richness and elaboration of the later Mudejar, the Plateresque and the Chiriguerresque styles. It is true that these are eminently characteristic but they are not artistically the most interesting works that still survive in Spain.

There is an admirably lucid and well-informed introduction by Dr. Mayer. A. K. L.

THE PRESENT STATE OF OLD ENGLISH FURNITURE. R. W. Symonds. 130 pp. + 56 pl. (Duckworth). £3 3s.

Mr. R. W. Symonds is an expert of acknowledged reputation on the subject of English furniture, but he would be among the first to admit that the knowledge which enables him to detect forgeries cannot be imparted, especially to the uninitiated. Yet that is the main task he has set himself in this handsome volume. Mr. Symonds lays much stress on patina, but while some of the 18th century furniture was originally varnished and in the course of time has acquired, through repeated friction, a high polish, other examples were merely oiled, and left practically in the bare wood. Which piece has the patina referred to by Mr. Symonds? One would be loth to condemn a piece simply because wax can be scratched out of moulding quirks with a finger nail (p. 15), as old furniture is frequently treated periodically with one of the so-called furniture polishes, which are merely wax dissolved in turpentine. Bearing in mind these initial difficulties, Mr. Symonds has handled his subject very well; too well, in fact, as he has not only shown the collector what to look for in the detection of a forgery, but also the forger what to avoid in his work of deception. This is the inevitable drawback to the writing of books on the subject of the detection of furniture forgeries. They are out-of-date as soon as they are published. New methods arise, and as soon as they are detected and described, are abandoned in favour of other processes. There is no more fruitless and tiring pursuit than the chasing and detection of the

forgery, especially when the manufacture of spurious pieces becomes an organised trade as it is at the present day. H. C.

FRENCH FURNITURE UNDER LOUIS XVI AND THE EMPIRE; by ROGER DE FÉLICE; translation by F. M. ATKINSON; ix + 142 pp. (Heinemann.) 4s. 6d.

This, the latest volume of a useful series, is lucid and well arranged, with well selected illustrations. M. Félice emphasizes the fact that the Empire style was really a development of that of Louis XVI, and not the revolution in form and ornament which it is sometimes thought to be. Other good features are the discussion and illustration of provincial styles; the tracing of the connection between social habits and the form of furniture, such as the modification of the chair to suit the wearing of panniers; and the description of typical rooms of the period. The treatment of individual subjects is necessarily summary. But Gouthière deserves more than two casual references, and nothing is said of the admirable work in lacquer and gilt bronze of Dubois. The technical terms freely employed are not always fully explained. The "index-glossary" is an adequate index, but a poor glossary. W. G. C.

THE THINGS WHICH ARE SEEN. A. TRYSTAN EDWARDS. 355 pp. (Philip Allen & Co.) 18s. net.

Diffuse and self-contradictory, sometimes perverse and over dogmatic, this book has nevertheless the real charm which springs from enthusiasm and sincerity. The author really believes art is important, and makes his belief infectious. His view is that the value of art is determined by the extent to which it serves the daily needs of society, and taking as a criterion the opinion of "the average man," Mr. Edwards puts first among the arts the cultivation of human beauty, followed in order by the arts of manners, dress, architecture, sculpture and painting. Rules of design applicable to all these arts are then formulated—Mr. Edwards is a convinced realist and believes in intrinsic beauty—and the book concludes with an account of the artists' relation to other social groups.

Quite apart from whether Mr. Edwards states correctly the views of that elusive conception the "average man," he himself provides some measure of the worth of those views, by throwing them overboard when he comes to discuss a particular art. The belief that "whatever is, is right" (implicit in the "average man" standard) is soon abandoned when the author deals with some art about which he knows more than most people; and with this abandonment, most of Mr. Edwards's fabric collapses. At the same time, observations on particular points are often acute and stimulating, and make the book better worth reading than most of its kind. W. G. C.

THE THEATRE ADVANCING. By EDWARD GORDON CRAIG.
290 pp. + 1 pl. (Constable). 31s. 6d.

This volume, like its dedication, to "The enemy with a prayer that they will be stronger, more malicious and anyhow funnier than they have been in the past," is conceived in the Whistlerian spirit, and the critic is somewhat hampered in his estimate of it by a reasonable expectation of being classed among the enemy on one score or another. Its chief shortcoming is its lack of illumination on the subject of the author's practical views on theatrical aesthetics and its somewhat unbalanced diatribes in condemnation of the commercial spirit. Mr. Craig would like to see the shams of the theatre replaced by realities, yet he is no more in favour of theatrical realism than of theatrical symbolism. His "durable theatre" which is to boast a decoration "as durable and precious as the building itself" is to be devoted to "one durable, unchangeable drama." But we are given no guide to the character of the decoration and very little indication of the inwardness of the drama. Mr. Craig is more convincing in his arguments regarding that

which requires speedy scrapping than in his details as to that which he would propose to substitute.
L. G.-S.

ART SALES, FROM EARLY IN THE EIGHTEENTH CENTURY TO EARLY IN THE TWENTIETH CENTURY, MOSTLY OLD ENGLISH MASTERS AND EARLY ENGLISH PICTURES. Vol. III. By ALGERNON GRAVES, F.S.A. 361 pp. + 1 plate. (Batsford). £6 6s.

The present volume carries this now familiar book of reference from R. to Z., and brings to an end the work of a lifetime, Algernon Graves having died since its publication. We need hardly repeat what we have already said of this indefatigable servant of scholarship when we reviewed his previous volume a few months ago. Mr. Graves was gifted with immense patience and the greatest devotion to the formidable tasks which he took in hand. The many substantial volumes which he has left behind him are likely to increase rather than diminish in usefulness and interest as time goes on. May we draw the attention of collectors to the fact that most of his works can still be obtained from Messrs. Batsford, 94, High Holborn.
R. R. T.

A MONTHLY CHRONICLE

DR. TANCRED BORENIUS, who has for a good many years been lecturer on the history of painting at the Slade School, has now been appointed Professor of the History of Art in the University of London. This act of the University is one to be applauded for two reasons. The arts of painting and sculpture, outside of classical and Egyptian archaeology, have been much neglected as subjects of history and criticism at our Universities: history generally, indeed, is a modern addition to their schools. The University of Edinburgh has a chair, occupied fruitfully by Professor Baldwin Brown; but the Slade Professorship at Cambridge has been specialised for architecture, and the other at Oxford is one of short courses by a non-resident. The show we can make for this branch of culture is a sorry one compared with that of France and Germany, and the absence of openings prevents students from taking up this field of research. The choice of Dr. Borenius was a natural one, in consideration of his work as lecturer and of the position he has won in this country as connoisseur and historian. He is something of a reference library in himself, or knows where to look if the knowledge is not already pigeon-holed. Readers of the BURLINGTON MAGAZINE need no introduction to him, but will be glad to join in congratulation. The new Professor has already started a class and "seminar" for advanced students. D. S. M.

GERTLER.—The most important exhibition this month is Gertler's at the Goupil. He shows an

advance from his last show in the same gallery, and that is saying much. The most earnest of artists, he is building up a solid reputation as logically, as discreetly, and with as much self knowledge as he constructs every picture. His colour, which is as impressive, as simple, and as lucid as his design, has, if anything, improved—witness *Roses* (4). He still exhibits the same almost awful solicitude for his preliminary pattern, which he respects to the last brushstroke. His best designs are in a shallow series of receding planes. Whenever he deals with distance he becomes baffled, although *The Manor House* (13) is a brave attempt. In it he manages the plane of the big tree, his main interest, with his usual power and emphasises it admirably with the white statue in front. But the house is not really vital to the balance, though it fills in with the utmost neatness a gap left in the planning. One notices again the odd way in which he becomes absorbed in his main subject apart from its surroundings, and then proceeds to enclose it with an effect of preciousness, to frame it, as it were, in subsidiary forms, so that his bits of porcelain affect the mind like specimens in glass cases. The surrounding forms are not yet part and parcel of the central motif, and the onlooker, as his eye travels towards the edges of the canvas, finds the key change too abruptly, as though he were being pushed out of a room. We hope and believe it will be possible for this very sound young painter to overcome that trouble. May

we venture to suggest to him two things? that he tries to keep the boundaries of his canvas well within consciousness while he works, if necessary by painting from the beginning on a framed canvas; and that he studies some of the early Italian painters who, in paintings of Madonnas, Annunciations, or Crucifixions (for quite other reasons than those of Gertler) were drawn to isolate and emphasise the main figure. Let him notice, for example, the way Fra Angelico sets off his two figures in his *Annunciation in the Cloisters* in S. Marco, Florence.

Gertler's technique is too much debated. It does not matter whether or not it reminds some people of silk embroidery any more than it matters whether the sitter's clothes in Cézanne's portraits remind other people of stove-pipes. The curious surface quality, which he never greatly varies, suits him not because it is like or unlike something else, nor because it is in itself beautiful, nor because he feels like Reynolds that the rendering of the textures of objects is irrelevant, but because once it is accepted as a standard it can be varied easily and economically. The textures of nature are rendered without descending to the mere labour of "academic" imitation—the end of all things in art—and with-

out seriously breaking the single structure of the skin of pigment covering the canvas. Minute transitions in the mannered brushwork are made to stand for the sharp irreconcilabilities of porcelain and velvet, of grass and moss and winter trees. The short, decisive brushstrokes reflect very beautifully the diffused effect of light on the surface of an object. This is particularly true when a high-light is painted. Just where the slight retinal confusion and halation take place, the shimmer and soft dazzle of broken white is used with exquisite sensitiveness. From those high lights (we could not help noticing) the full brush has been pulled off the surface at a right angle to the canvas and has left little thorn-like masses of pigment. This is an effective trick, but what will happen after the passage of years if ever such a picture has to be cleaned? Not the softest of silk will be delicate enough to use with safety. The little needles of paint would break off or twist round like bits of indiarubber, and the pearly effect due to the minute shadows they cast would be spoiled for ever. The present collection gives us no reason to reverse the judgment we expressed after the last exhibition of Gertler's work. He seems to us to be one of the three or four best young painters in England and perhaps as promising as any.

R. R. T.

LETTERS

CEZANNE'S BACCHANALES.

SIR,—In controversy I often feel the need, like Job, of a "daysman" to register hits and misses, and to say to the antagonists, "This is the point the discussion has reached, to which you must attend." Now your correspondents, if they will believe me, are needlessly adjuring me to suck eggs. I agree with them, and said that Cézanne's watercolour is a pleasant enough sketch, but what I invited was a demonstration that Cézanne's infractions of natural form, which I analysed, involve some new and mysterious means of conveying solidity and recession. This I understood to be the claim, and this they have not attempted to substantiate. One critic, in the *New Age*, did make an attempt to come to close quarters, with a diagram; but unfortunately his pyramids burst the picture, extending in front of it, and he has lapsed into an incoherence which it would be unprofitable to follow. It is not for me to discourage Mr. Blaker's flattering parallel, but if, as once in old days, he had submitted his draft to me, I should have queried his use of the word "symbol." A symbol may have no resemblance to the thing symbolised; for example the word "tree" to a tree. Or it may have a very general resemblance, say a circle and a vertical, to stand for foliage and trunk. What we demand of such symbols is that they shall have a

coherence of form as agreeable patterns. But Cézanne does not deal in symbols: he purports to be sketching the appearance of a tree with that high degree of abstraction which is called for by watercolour. And my criticism of his trees is that they are neither symbols, beautiful in themselves, nor abstractions of the beauty there is in the nature of trees, but ugly and thoughtless shots, when you come to look into them, and doing nothing, in virtue of their unnaturalness, to advance any more recondite pictorial quality.

Yours faithfully,

D. S. MACCOLL.

THE SAD CASE OF MR. D. S. MACCOLL.

SIR,—You have done Mr. MacColl an ill turn in offering him the pages of the BURLINGTON MAGAZINE for the expression of his latest and almost his first enthusiasm. To those of us who have followed his career as an art critic this, his latest pronouncement, in the February BURLINGTON, must come as a sad disillusionment. For more years than we, his contemporaries, care to count, he has stood as the champion of the finest point of artistic honour. From Whistler, whom he hailed with almost religious fervour as "Master," he took over the distinction of extreme artistic fastidiousness. Mr. MacColl has been our Princess,

guaranteed to chafe upon the single rose-leaf hidden under God knows how many feather beds. One by one the ancient and modern masters were tested by his supreme sensibility, and always his restless tossings proclaimed his too easy discovery of the rose-leaf. I can remember only one who in all those decades somehow lulled him to sleep and that was the impeccable *pasticheur* Alfred Stevens. Anyhow what we mainly gathered from Mr. MacColl's melodious groanings was what he didn't like, and with each sleepless night our admiration for our Princess's delicacy grew more profound.

And now, alas, he tells us what he does like. Our Princess, Heaven help us, has gone abroad and come home drunk with gin and swearing like a drab. For what else, to keep the just proportions of the simile, can I call Mr. MacColl's enthusiasm for Mr. Jagger's cheap and heady potion?

You, sir, know as well as I that your predecessors in the editorial chair have at times eked out the contents of the BURLINGTON MAGAZINE with some sorry stuff, but never, I declare, anything approaching the commonness, the effective, brutal, catch-penny vulgarity of this work. In this line of cheap melodramatic sentiment the modern Belgians and Germans from whom (no doubt all unconsciously) Mr. Jagger has picked up his ideas, are much better, and I doubt not that the pages of *Jugend* have, since the war began, done this stunt a hundred times over and each time a good deal better than this.

If Mr. Jagger is a man of sense, as I have no doubt he is, he will not mind what I have said of his work; he will recognise that it affords one more proof, if any were needed, that he has a brilliant and successful career before him; that honours, titles, money are his for the asking.

Of Mr. Burn I need not speak. Until he declares some more personal qualities than those of the attentive and rather facile art student it would be as unfair to depress him by criticism as I think it was unwise to excite him by premature praise.

Sometimes in the past we have been irritated by the unbroken sequence of Mr. MacColl's dislikes, his so ready distaste for art, but after this sample of his positive reactions we implore him

to return to his favourite occupation of picking holes, even though it be in Cézanne's canvasses.

Yours faithfully,

ROGER FRY.

[The Editor asks me whether I wish to make any reply to this outburst. The first thing that comes into my head is the tale of how Tennyson was induced to remove his feet from a table in the Reform Club by the whisper, "Don't; they'll take you for Longfellow." So at this surprising apparition of Mr. Fry as mourner and scold combined I am inclined to say, "Hush; they'll take you for Joseph Pennell." It is impossible for me to engage in a scolding-match with Mr. Fry about my possibly too numerous admirations: they have always had the misfortune to make people angry, at first. I am ready to discuss Mr. Jagger with him in terms of reason, but I cannot do that till I know what he means. Does he mean that patriotism and its expression are necessarily cheap and vulgar, and does he seriously mean that so nobly invented an example of such expression as the *Valour and Cowardice* is *pastiche*? If so, *pastiche* of what?—D. S. MACCOLL.]

SIR,—May I be given a little space to ventilate the feelings of reproach which you have engendered in me? In the January issue of the BURLINGTON MAGAZINE you printed side by side two analyses, one written by yourself and one by a distinguished member of your Committee, Mr. D. S. MacColl. As one of your regular readers I was a little surprised to find an article by one who appears to believe that his inability to comprehend the merits of Cézanne has determined for ever the place in art of a painter whose greatness has ceased to be disputed in any country but England. The February issue contains another article by Mr. D. S. MacColl which gives the impression that its author is a little afraid lest his public realise the bald truth that he lacks the sensibility to distinguish between permanent and transient qualities in painting and sculpture. Mr. MacColl, while purporting to discover two geniuses, merely betrays his lack of appreciation for modern art and displays a desire to lay claim to a modernity of spirit which he does not possess.

Yours faithfully,

EDWARD HOLROYD.

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street. Collections of the late Baroness Burdett-Coutts. MAY 4th and 5th, pictures and drawings; MAY 8th, engravings and unframed drawings; MAY 9th, 10th and 11th, porcelain, objets d'art, and furniture; MAY 12th, silver plate and lace. This celebrated collection, including many of the best known works of the English eighteenth century portrait painters, etc., cannot be dealt with here until next month. The above note, however, will draw attention to an event of the first interest to collectors.

MESSRS. SOTHEY, WILKINSON & HODGE, 34, New Bond

Street. MARCH 1st, 2nd and 3rd, coins and medals, including Greek, Roman, and fine English milled coins. Various properties. MARCH 3rd, various works of art, mainly early periods, including armour, old oak furniture, mediæval English picture tiles, Brussels seventeenth century tapestries, etc. The delightful tiles date from the thirteenth to fourteenth centuries. They comprise a set of eight, being scenes from the life of Jesus. Their ingenious designs are typically English, the drawing being full of rude vigour. They probably came from the Saxon Church at Bradwell-juxta-Mare, Essex. Several properties. MARCH 6th and

7th, Persian and Indian miniatures and illuminated MSS., lacquer, textiles, and objets d'art. Among the Persian miniatures is an important portrait of the poet Shamsu'd-Din Muhammad Hafiz (Lot 186) and a complete set of eight miniatures dated 1657, illustrating the Sati or "Burning" episode; the love story is entitled Suz-u-Gudaz, "Burning and melting." The auctioneers offer with this lot (292) a translation of the text. Property of Sir Coleridge Kennard. MARCH 13th, 14th and 15th, printed books, tracts and pamphlets, autograph letters, etc. Property of the late Austin Dobson and others. MARCH 17th, porcelain, bronzes,

clocks, English furniture and tapestries, including Dresden ware, fine specimens late eighteenth century chairs, etc., and 16 panels of Mortlake, Soho and Flemish tapestries, with many pieces of great interest to collectors and students. Various properties. MARCH 27th to 31st. A very remarkable collection formed by a nobleman recently deceased of British and Colonial coins, patterns and proofs, from George III to the present day. This sale will attract every student of English coins to a carefully formed collection containing rarities and covering the whole of the ground with exceptional fullness.

GALLERY AND MUSEUM ACQUISITIONS.

NATIONAL GALLERY OF BRITISH ART, MILLBANK.

JULES DALOU. *Bust of Alphonse Legros*. Plaster. Presented by Mrs. Knowles.

A. BOYD HOUGHTON. **Four Studies of Children*. Drawings.

CHARLES KEENE. **The Artist with a gun*; **Old Man seated*; **In the Row*; **Cabman and Policeman*. Drawings.

SIR GODFREY KNELLER. **A Lady*. Drawing. *These drawings presented by Capt. Reitlinger through the National Art Collections Fund.

ALPHONSE LEGROS. *Two Masks of an Old Man*. Bronze. Presented by Mrs. Knowles.

W. NICHOLSON. *Portrait of Miss Jekyll*. Oil. Presented by Sir E. L. Lutyens, R.A.

W. STRANG, R.A. *Portrait of the Artist*. Oil. Presented by Mrs. Strang. *Wrestlers*. Water-colour. Presented by Sir Charles Holmes.

BRITISH MUSEUM. PRINT ROOM.

DRAWINGS.

A. GEDDES, A.R.A. Sketch for the destroyed picture of the *Discovery of the Scottish Regalia in Edinburgh Castle* (R.A. 1821). Pen and ink. From the Laing and Macaulay collections.

J. B. LE PRINCE. Two pen and ink and water-colour drawings of rustic subjects. Presented by A. E. Anderson, Esq.

PRINTS.

Twelve Cards (some fragmentary) from a pack of Swiss cards of the late 15th century, detached from the binding of a book printed in 1510. Earlier than any other Swiss cards in the Museum; copies of these are in the Schreiber collection. Presented by Lt.-Col. J. G. Birch, D.S.O.

A. GILDES, A.R.A. Thirteen etchings, unique or in rare states, from the collection of Dr. D. J. Macaulay.

R. GIBBINGS. Four woodcuts of the *Thames and its Bridges*.

LUCAS VAN LEYDEN. Anonymous German copy (very rare) of a large woodcut by, of which the only known impression is at Paris; *Lovers carousing, watched by a jester*.

E. S. LUMSDEN, R.E. Fifty-eight etchings (53 presented by the artist, 5 by Campbell Dodgson, Esq.).

H. MACBETH-RAEBURN. Three mezzotints after Sir H. Raeburn, R.A. *Sir John Sinclair* (proof in black) and *Dr. N. Spens* (proofs in black, two states). Presented by the engraver.

W. ROGERS. Seven engravings from H. Broughton's "Concent of Scripture" (1591?).

SYDNEY TUSHINGHAM. Six etchings. Presented by J. Connell & Sons.

D. A. VERESMITH. A mezzotint portrait and two lithographs. Presented by the artist.

H. W. WILLIAMS. *A woman reading* (1811). Etching.

N. P. ZAROKILLI. Dry-point portraits of the *Grand Duke Cyril*, the *Grand Duchess Anastasia*, and *Prince Yousoufov*. Presented by the artist.

CERAMICS.

Early Worcester Porcelain. A further instalment of the Frank Lloyd Collection.

A glass rapier, probably Bohemian. Purchased.

VICTORIA AND ALBERT MUSEUM.

(The acquisitions marked * are not yet on exhibition).

ARCHITECTURE AND SCULPTURE.

Diana; statuette in boxwood. Flemish; 17th century. Purchased.

Venus in a chariot; shell cameo. French; 18th century. Purchased.

JOHN GIBSON. *Pandora*; marble statue. Presented by Mrs. Penn.

MATTEO DE PASTI. *Sigismondo Pandolfo Malatesta*; medal in lead. 1446. Presented by E. E. Leggatt, Esq.

THOMAS WEBB. *Lord Nelson*; memorial medal in bronze. 1805. Presented by E. E. Leggatt, Esq.

Model in terracotta for the tomb of Pietro and Francesco Bolognetti in the Church of Gesù e Maria at Rome. Probably by Francesco Cavallini. Italian; end of 17th century. Presented by Lord Gerald Wellesley through the National Art-Collections Fund.

The Virgin and Child between SS. Sebastian and Roch; relief in mother-of-pearl. Italian; first half of 16th century. Purchased.

CERAMICS.

Three pieces of Italian maiolica of the 15th century. Two found in excavations at Faenza, one (with the arms of Pope Callixtus III) found in the Tiber. All formerly in the Henry Wallis Collection. Purchased.

NICOLA DA URBINO. Maiolica plate. Italian, 1520-25. Presented by Henry Oppenheimer, Esq., through the National Art Collections Fund.

ENGRAVING, ILLUSTRATION AND DESIGN.

**Perino del Vasa*. Five sheets of drawings of architecture and ornament. Presented by H. Reitlinger, Esq.

*ALFRED RICH. Six sketch-books. Presented by Mrs. Rich.

*C. LOVAT FRASER. Original drawing for "The Beggar" in "The Beggar's Opera" and design for stage setting in "King Henry IV."

*Etchings by Mrs. Stanhope Forbes (4), J. McBey (2), Frances Dodd (1), Alfred Hartley (2), A. Beaufrère (1). Presented by various donors.

METALWORK.

Figure from a Crucifix, bronze. English; 14th century.

Lao-tzu riding on an ox, and a seated lion. Japanese bronzes, 18th century. Presented by Mrs. H. M. Schiff.

PAINTINGS.

*JOSEPH FARINGTON, R.A. 24 Sketch-Books.

*HENRY RUSHEURY. "L'Estaque," water-colour. Presented by Miss E. P. McGhee.

*SIR W. C. ROSS. Miniature portrait of Mrs. Bacon. Presented by Mrs. Calmar.

TEXTILES.

Five English chasubles with embroidered orphreys of the 15th and 16th centuries. Three of these vestments were shown at the Burlington Fine Arts Club's exhibition of English embroideries in 1905. Presented by Mrs. Gordon Canning.

WOODWORK.

Folding table of oak. Period of William and Mary. Presented by E. Guy Dawber, Esq., F.R.I.B.A.

Panel from a bedstead. English, inscribed and dated 1659. Presented by Mrs. Edward Doughty.

Lectern in the form of an Eagle, carved chestnut on oak stand. English or Flemish; 16th century. Presented by Messrs. J. Wippell & Co., Ltd.

INDIAN SECTION.

Frontlet and Necklace of carved human-bone. Tibetan (Nag-pa); 18th century. Presented by O. Marriage, Esq.

Leather Case containing steel spurs and binding-cords used in cock-fighting. East Assam (Sibsagar); 19th century. Presented by John W. Simpson, Esq.



The Death of Phocion, by Nicolas Poussin. Canvas, 1.19 m. by 1.79 m. (Louvre)

EDITORIAL *A word for Calligraphy*



THE idea for holding an international exhibition in Wembley Park, near London, in 1924, has been announced. The proposal is having the support of so large a number of influential persons as to make it possible to say that it has "official sanction." Every activity of the life of the British Empire is to be represented, and among these art has not been forgotten. It is the first time, as far as we know, that anyone has talked of bringing under one roof a series of works of art representative of the British Empire. A committee of the Royal Academy, we are informed, is actively devising plans for the formation of the collection. There is a danger that a great opportunity to assemble and relate a multitude of artistic creations may be missed. We can have in 1924 a big show of the classes of painting familiar to us through the of

and

caution. The best he can expect is that the show will have the interest and importance of a third-rate Tate Gallery. Most of the art of the Colonies being exactly like most of that of England, the fine art section will add little to our knowledge of the Colonies and less to our knowledge of art. We do not say that there should be no such collection of pictures. On the contrary, we feel it very necessary that it should embrace all the sections of British and colonial art. It is a pity that the British Empire Exhibition is not a permanent one. The

the work. The scale, the own, the present, but people were ing civilisation or exhibition visitor, and all over the world.

It is not alone to understand the significance those dark races destined to

We now realise that we can hardly merit with


es with the result that some of their contents, like the wood-carvings from the Pacific Islands, are now being regarded not as mere curiosities but as examples of remarkably able craftsmanship. The younger culture is demanding for its recognition a more and more intimate experience of the complex and varied world of art. The

cause, as Roy Lichtenstein * he cannot resist, unbridled as he is by the artistic tradition, the desire to emulate the west and most "accomplished" part of our life shakes in some obscure way the social and social impulses in conformity with which he conceives his works of art, is as hard to determine. But the fact remains, in adapting himself to our teaching and ex- creator. It therefore becomes a duty on our part, a duty to ourselves and to posterity, to organise this vast subject before it is too late, and no better opportunity could be thought of than that offered by the British Empire Exhibition. Descriptions and catalogues are of no value for the study of art unless the work itself can be seen and felt. The student of art depends in a civilised community almost entirely on exhibitions, and unfamiliar native art especially must be brought under our eyes before it begins, or even to have any real meaning. All talk that is futile and misleading. To-day, enough how English art criticism has been so and violent



10. *View of Maidenhead Railway Bridge, & river, from W. side of Maidenhead.*

EDITORIAL: *A word for Caliban*

 SCHEME for holding an immense exhibition in Wembley Park, near London, in 1924, has been announced. The proposal is having the support of so large a number of influential persons as to make it possible to say that it has "official sanction." Every activity of the life of the British Empire is to be represented, and among these art has not been forgotten. It is the first time, as far as we know, that anyone has talked of bringing under one roof a series of works of art representative of the British Empire. A committee of the Royal Academy, we are informed, is actively devising plans for the formation of the collection. There is a danger that a great opportunity to assemble and relate a multitude of artistic creations may be missed. We can have in 1924 a big show of the classes of painting familiar to us through the official and semi-official art institutions of this country and the Colonies. In that case the art section will be merely a rather dull side-show consisting of a series of tiresomely magnificent palaces through which the sightseers will wander when it rains and reduce their boredom by chocolates and chattering. The student of modern art will be lucky if he finds five per cent. of the exhibits interesting. The best he can expect is that the show will have the interest and importance of a third-rate Tate Gallery. Most of the art of the Colonies being exactly like most of that of England, the fine art section will add little to our knowledge of the Colonies and less to our knowledge of art. We do not say that there should be no such collection of pictures. On the contrary, we feel it very necessary that it should embrace all the sections of British and Colonial art and not be confined to those associated with the Academy and the Slade. But something beyond even that is wanted.

There should be a collection of Native Work. There are sure to be plenty of exhibits illustrating the native's ability in manufacturing the cheap goods we have taught him to make for our markets. Why should we not have the chance of seeing also, and on a very large scale, the works of art he has created for his own satisfaction? Not only those of the present, but those of the past, before the people were confronted with the overwhelming civilisation of the British people. Such an exhibition would be welcomed by every serious visitor, and would draw crowds of students from all over the world.

It is only lately that we have begun to understand the significance of the art of those dark races destined to change or vanish

before the White invasion. We now realise that many of the early civilisations, which took art with a seriousness we can hardly grasp, produced works of real merit with an amazing prolificness and reached a far higher aptness of expression than has hitherto been supposed. This is tending to induce a re-examination of our museum cases with the result that some of their contents, like the wood-carvings from the Pacific Isles, are now being regarded not as mere curiosities but as examples of remarkably able sculpture. Our complex culture is demanding for its sustenance a more and more intimate experience of the simplest and remotest manifestations of man's emotional and intellectual life. The wisest art scholars are confessing that they have hitherto been neglectful and blind, and these early works are having a profound effect on present-day European painting and sculpture.

Moreover, it is now only too clear that the moment the native comes closely in contact with us, with our ideas, our laws and above all our tools and machinery, his art withers, probably never to blossom again. Whether this is because, as Roger Fry has suggested,* he cannot resist, unbridled as he is by any critical tradition, the desire to emulate the worst and most "accomplished" part of our arts and crafts, or whether it is because contact with civilised life shakes in some obscure way the religious and social impulses in conformity with which he conceives his works of art, is as yet hard to determine. But the fact remains, in adapting himself to our teaching and example, he destroys his precious power as a creator. It therefore becomes a duty on our part, a duty to ourselves and to posterity, to organise this vast subject before it is too late, and no better opportunity could be thought of than that offered by the British Empire Exhibition. Descriptions and catalogues are of no value for the study of art unless the work itself can be seen and felt. The student of art depends in a civilised community almost entirely on exhibitions, and unfamiliar native art especially must be brought under our eyes before it begins, or may begin to have any real meaning. All talk apart from that is futile and misleading. To-day it is clear enough how English art criticism has wound itself round with a web of speculative thinking or become entangled even in small politics whenever the critics have not lived in art. A notorious, and we hope a not altogether irrelevant instance is that of the criticism of Cézanne. It has been quite common to read and listen to extravagant praise and violent

* "Vision and Design," p. 68.

denunciations of that artist on the part of those who scarcely know the painter's work at all. This is a great danger in England—that the art of an individual or a people arrives through the channels of thought instead of through the senses, and is estimated accordingly. And nothing is likelier than that this should be so in the case of the artistic output of peoples whose activities have hitherto appealed to us as illus-

trative of anthropology, ethnography, folk-lore and latterly psychology, together with a hundred other subjects pursued with learning and enthusiasm in a great age of science.

A journey through the British Empire is a journey through time as well as space, and it might almost be said that a collection representing the Empire's art would represent historically the art of the whole early world.

POUSSIN'S TWO PICTURES OF THE STORY OF PHOCION BY PAUL JAMOT

THANKS to the generous gift of the Société des Amis du Louvre, France has just regained possession of an important work by her greatest painter.¹ Poussin, at the request of his friend Cerisiers, a merchant of Lyons, painted two pictures on the subject of *The Death of Phocion* in 1648. They were regarded in the seventeenth century as among the best historical landscapes of the master. Étienne Baudet made engravings of them in 1684. Félibien mentions them on two separate occasions.² In 1665, when the Cavalier Bernini came to Paris at the request of Louis XIV, he visited the principal collections, among them that of M. Cerisiers. M. de Chantelou, who accompanied him by order of the king and jotted down conscientiously the incidents of each day, has recorded the admiration of the famous Italian for the two pictures.³ Touching his forehead, Bernini pronounced the often quoted words, "Il signor Poussin è un pittore che lavora di là."

Thirty years later the *Phocion* now in the Louvre received a form of recognition which rarely falls to a work of art: that of being minutely described and commented on by a great writer. Fénelon, whose intellect was open to all things intellectual and who, through frequent visits to Pierre Mignard, had developed his natural taste for the arts,⁴ took the *Death of Phocion* as a theme for one of his "Dialogues of the Dead" (Dial. LII between Parrhasius and Poussin).

The theme of the picture is based on the account of the Athenian Democracy's ingratitude towards its great citizen—the orator whom Demosthenes nicknamed "the axe of his speeches," the general who was placed forty-five times in command of the army.⁵ Phocion was condemned to drink hemlock. The sentence

included the bitterest of all penances, an order that the body should be left unburied. It is this sinister epilogue to the story of an unjust sentence that Poussin depicts [PLATE I]. Two bearers are seen carrying the body on a bier in order to deposit it beyond Athenian territory. The town with its palaces and temples is visible in the distance between the trees. A festal procession passes before one of the temples, emphasising the indifference of the Athenians.

For long this picture was thought to be lost. In 1837, Smith, who described it,⁶ doubtless from the engraving, did not know where it was to be found. From such evidence as can be obtained, the Louvre *Phocion* would appear to have been in the house of a Guernsey inhabitant, quite unknown as a collector, which would explain how it escaped the enquiries of the critics.

The other *Phocion*, however, belonged, and still belongs, to an ancient and famous English collection, that of Lord Derby.⁷ In the second picture, as in the first, an admirable landscape forms the principal part of the composition. [PLATE II.] Between two groups of majestic trees a road leads to a temple built on a terrace at the foot of a rock. The town surrounding the temple is not Athens but Megara, on whose territory the body of the sufferer was abandoned. In the foreground an old woman of this town, then at war with Athens, has caused the body to be burned, and she is receiving the ashes piously, hoping that one day the ungrateful city will recognise its mistake and receive the remains of Phocion with honour.

The Louvre painting gives us an opportunity of noting a curious detail in Poussin's method of work in his landscapes. As the same detail is to be found in the *Diogenes*, it is probable that it indicates one of his usual habits. On the forehead of Diogenes in the one picture and on that of one of the slaves carrying the body of Phocion in the other, is a mark shaped like a bandage which cannot be explained as an effect

¹ See my article in the *Gazette des Beaux-Arts*, 1921, vol. II, p. 321 et seq.

² *Entretiens sur les vies et les ouvrages des plus excellents peintres*, 1725 edition, vol. IV, pp. 59 and 148.

³ *Journal du Cavalier Bernin en France*, edited by L. Lallanne, p. 90.

⁴ For the relations between Fénelon and Mignard see *La Vie de Pierre Mignard*, by the Abbé de Monville, 1730, p. 163.

⁵ Size 1.19 m. by 1.79 m.

⁶ *Un Catalogue Raisonné*, vol. VIII, No. 300.

⁷ At Knowsley Hall, Prescott, Lancashire. Height, 1.15 m.; width, 1.74 m. See *Nicolas Poussin*, by Otto Grautoff, Munich, 1914, vol. II, No. 129; Smith, No. 321. Lord Derby also owns an old copy of the *Polyphemus* in the Hermitage.



The Asylum at Phocion, by Nicholas Poussin, 1648. Canvas, 1.15 m. by 1.74 m. (The Earl of Derby)



A *The Marriage at Cana*. Flemish School, circa 1500. Inside left panel, 1.1 m. by 0.34 m.



B *The Miracle of the Loaves and Fishes*. Flemish School, circa 1500. Central panel, 1.1 m. by 0.81 m. (National Gallery of Victoria, Melbourne)



C *The Raising of Lazarus*. Flemish School, circa 1500. Inside right panel, 1.1 m. by 0.34 m.

of shadow. This mark corresponds to the strip of landscape of a darker colour which passes behind the two figures. It is due to a well-known phenomenon; when a light colour is superimposed on a dark underpainting, after a time the latter forces its way through the overpainting and becomes visible. We can find other notable examples of the same thing without leaving the Louvre. In Titian's celebrated picture, *The Pilgrims to Emmaus*, two dark bands are to be seen crossing the sky vertically; they are the vestiges of two pillars which the painter had first placed more to the right, afterwards completely effacing them with the light tone of the sky. For the same reason the *Lt.-Gen. the Comte Fournier-Sarlovèze* in a portrait by Gros has now developed four legs and four arms, and, though one set of legs and arms still have a ghostly aspect, they tend to become more solid as time goes on. In the same way when David painted a portrait of his brother-in-law, M. Seriziat, seated on a rock, he placed bushes behind the rock of which the leaves were silhouetted against the sky; then, finding these leaves too emphatic and too high up on the canvas, he covered them over in part with the tone of the sky. To-day, the leaves once more begin to show their darker outline through the grey and white clouds.

In these three examples we deal with what painters term "repentir"; the artist correcting what he considers a mistake; but this mistake committed by means of a darker colour

and repaired by means of a lighter one, reappears later. In Poussin's case the chemical processes are the same, but the reason behind them is different. Here we do not deal with corrected mistakes. The phenomena prove rather that in *Phocion* and *Diogenes* the figures were added after the landscape had been completed and the canvas entirely covered. The method followed by Poussin was a common one in his day among those artists who, like Claude Lorrain, were content to paint the landscape and who resorted for help with their figures to specialists who were entrusted, as was then said, "d'étoffer le paysage." We must admit that this method surprises us when the landscape painter is at the same time the inventor and the executant of the historical scene which forms the subject of the picture. In any case, this detail is enough, if proof be needed, to show that we are dealing with an original and not with a copy; for no copyist would work like that.

The two *Phocion* pictures belong to the period in which the artist, having passed his fiftieth year, produced some of his most beautiful and most classic compositions. The *Diogenes* in the Louvre also belongs to 1648, the *Polyphemus* in the Hermitage to the following year. *Diogenes* and *Polyphemus* still remain incomparable creations inspired by a conception of landscape at once epic and lyrical; but next to these masterpieces, the two *Phocions* deserve our admiration in conformity with the judgment of the ablest connoisseurs of the seventeenth century.

A FLEMISH TRIPTYCH FOR MELBOURNE

I.—BY SIR MARTIN CONWAY



VERY interesting and, in some respects, puzzling Flemish triptych has recently been purchased for the Melbourne Gallery and is here depicted in photographic reproductions. An examination of them suggests, as sight of the original far more emphatically proclaims, a considerable divergency alike in design and handling between the various panels. Those who may claim that the insides of the wings are not by the same hand as the central panel, and that yet a third hand has been employed on the outsides, can put forward plenty of observation in support of their contention. Again, the landscape backgrounds might be claimed for one or even two different landscapemen, and the whole work in that case would have to be regarded rather as the creation of a syndicate than of an artist. We know that co-operation on a considerable scale did take place in Flemish studios at the end of the fifteenth century and in decades following. Landscape-hands, drapery-hands and so forth were em-

ployed, and this method of doubtful justification was the not unnatural outcome of the habits and traditions of guild-art.

Though no one, I think, would assign the painting of the middle panel to a date earlier than 1480, and though the form of its upper outline scarcely became common before the year 1500, it is noteworthy that the costumes of the many figures it contains are of the fashion of about 1450. Moreover, the influence of Roger Van der Weyden is evident throughout, while that of Dirk Bouts is conspicuously absent. There is perhaps something of Memling in the background and in the treatment of rocks, but that is a trifling factor. The little woolly dog in front on the left comes out of John Van Eyck's Arnolfini picture; the woman alongside is taken straight from Roger. Yet, though the design is of mid-fifteenth century in details, the picture can neither be an original nor a copy of an original of that date.

A tell-tale detail is the great fly on the drapery of the aforesaid Roger Magdalen. The owl, the hawk, and other birds, painted with intended

accuracy are likewise notable. I remember no other such fly in a painting earlier than the time of Joos van Cleve, though such small living things appeared in the margins of manuscripts before they found prominent place in pictures. Here, therefore, I think, we have an archaistic work which may in this respect of design be compared with Goswyn Van der Weyden's Donation Memorial at Berlin, from which Hulin has drawn so many precious historical lessons.

The Job 4-panel altarpiece in Cologne Museum, with its multiplicity of incidents and its archaic elements, possesses many features in common with our central panel and is interesting rather than beautiful for like reasons. That appears to have been by a Brussels artist, the same that painted incidents in the Solomon legend more than once. Our artist might be of Brabantine origin, but I am not prepared to assign him to any particular town in the South Netherlands beyond the general line between Brussels and Bruges.

The Marriage at Cana [PLATE I, A], which is on the inside of the dexter wing, is as reminiscent of Bouts as the central painting is of Roger. The youth looking through a hatch and the man standing by the *credence* are both echoes of Bout's *Last Supper*. Christ and the group surrounding him might have been copied from Bouts, and the architecture with its sculptural decoration shows the same Dutch tradition. The Lazarus episode on the other wing is less influenced in the same direction. The type of Peter, who appears in both, is not in both the same. The two wings look as though they had been painted by different hands and neither of them falls in line with the middle subject.

When the wings are closed the pictures that salute us are markedly in the style of Gerard David. The Virgin and Child in the *Rest by the Way* [PLATE II, D] is obviously copied in the main from a well-known print by Martin Schongauer, but this very copying from prints is a David trick to which many parallels might be cited. Both Peter and the landscape behind him are thoroughly Davidesque in design and treatment [PLATE II, E]. The figure is like many in manuscripts of the Grimani style, which followed the David tradition closely. The big tree will recall the background of the National Gallery wing. The flowers in the foreground are treated as in the Bruges *Baptism*.

This curious assemblage of different influences manifested by different panels certainly seems to support the contention that several hands were employed: that, for instance, the central panel was painted first, the insides of the wings added later, the outsides later still.

I cannot, however, wholly escape from the suspicion that all were painted in one workshop about the same time, and that they are an extreme example of archaism and eclecticism in the later days of the Flemish Schools before the new influence of Antwerp had arisen to give a fresh direction to the style of Low Country art. Probably a longer study than my little leisure has enabled me to give to this triptych would have yielded more positive results. I can only hope that others will reach a secure conclusion where I am only able to make tentative suggestions.

II.—BY SEYMOUR DE RICCI.



REMARKABLE feature of the Flemish triptych described above by Sir Martin Conway is the existence, both on the centre panel and on the wings, of a series of portraits. We can hardly explain otherwise the presence, in the Cana Marriage scene and in the representation of the Miracle of the Loaves and Fishes, of such a number of men and women, apparently of high rank, in costumes and headdresses of the most varied and incongruous description. Chronologically, this motley crowd is, on a first examination, most puzzling. The assistants at the Cana Marriage are mainly wearing the dress of the end of the fifteenth century, say about 1480 to 1490. But even there we find a couple of instances of an earlier apparel, not later than 1460.

The central panel shows chiefly examples of an earlier garb, the female headdresses stretching from about 1410 to 1460.

In an ordinary picture such an occurrence would be damning and brand the composition as highly suspicious. Here we have an obvious and entirely satisfactory explanation of the anomaly: the donor was an official of the Burgundian court and caused the painter to represent on this picture as many members of the Ducal Burgundian family as he could obtain portraits of.

Some of these are easy to recognise and quite obvious; the identification of others is more or less hypothetical, and I must leave to the judgment of my readers to decide whether I have succeeded or not in tracing the originals and naming the sitters.

An outstanding difficulty is the indifferent skill of our painter in copying his models, and doubtless also the indifferent quality of the models themselves. As likely as not, he made use of some album of portraits like the Arras volume, with all the unavoidable shortcomings of such a collection.

In the foreground of the marriage scene are three standing figures: on the left a servant pouring out wine, in the centre an elderly man,

on the right a cleanshaven man whose purse bears the initials I.M. He is obviously the donor of the triptych. According to fifteenth-century custom, the initials must be those of his own and his wife's Christian names, possibly *John* and *Mary*. His wife should therefore be figured on the opposite wing, and she is doubtless the kneeling lady in the left foreground of the resurrection of Lazarus.

Behind the donor on the left wing are seated at the marriage table nine guests, easily recognisable as prominent members of the Ducal Burgundian family in the second half of the fifteenth century.

1. First on the right is a handsome boy, who is beyond doubt Philip the Fair, son of Maximilian and of Mary of Burgundy, born in 1478, sovereign of the Netherlands in 1482, and Duke of Burgundy in 1493. He appears to be twelve or thirteen years old, which would well agree with the conjectural date of 1490, assigned for purely artistic reasons to the triptych. The original portrait copied by our artist is preserved by a sixteenth-century drawing in the Arras album (leaf 67) and is shown on PLATE II, G. Other portraits (slightly different) of the same beautiful youth are:—(a) The so-called *Portrait of St. Louis of France, age thirteen*, formerly in Count de Montferrand's collection. (b) The well-known portrait in the Louvre, of which several other examples are known.¹ (c) The thin-faced bust at Saint-Sauveur, of Bruges (of which Herr Boehler owned a repetition). (d) The standing portrait at Brussels, ascribed to Mabuse and to other artists.

2. Next to the boy sits his father, Maximilian of Austria, whose features are so familiar to us through the celebrated profile by Ambrogio da Predis at Vienna.²

3. Beside Maximilian is his wife, Mary of Burgundy, the daughter of Charles the Bold. For the identification of this portrait we turn to leaf 66 of the Arras album [PLATE II, H].

4. Next to Mary is a seated man, counting on his fingers. There can be little doubt that our painter intended to portray here Duke Charles the Bold, the father of Mary of Burgundy³; although the likeness to the many available portraits is far from striking.

5. This suggestion is confirmed by the easy identification of the lady next to him with his second wife, Margaret of York, for whose likeness we again refer to the Arras album, leaf 64 [PLATE II, J]. Other authentic or presumed portraits of this princess show somewhat different features, but her iconography presents puzzling aspects on which space forbids me to insist.

¹ One is at Vienna; another is in the Paravacini collection at Bâle (from the Engel-Gros sale, Paris, 1921, n. 10).

² S. Reinach, *Répertoire* II, p. 568, n. 2. See also leaf 65 of the Arras album.

³ Compare the second King in Van der Weyden's *Adoration of the Magi* at Munich.

6. We now come to an unmistakable likeness of Duke Philip the Good. His countless existing portraits fall roughly into three groups: (a) With bare head and curly hair (on the Beune polyptych and at the Hospice de la Madeleine, Ath). (b) With bare head and smooth hair, the face round and fleshy (Antwerp Museum; Royal Palace, Madrid, etc.); these two types are derived from portraits by Van der Weyden. (c) With a large round black cap from which a broad scarf or ribbon falls on the right shoulder, thin face and pointed chin (Lille Museum; Antwerp Museum; Society of Antiquaries; Windsor; Châalis, etc.).⁴ This latter type, which may well be derived from a lost original by Petrus Christus [PLATE III, K], is the type followed in the Melbourne triptych.

7, 8, 9. The identity of the three ladies seated at the end of the table remains extremely doubtful. The lady next to Philip is not unlike Charles the Bold's first wife, Isabel of Bourbon (whose portrait is at Ghent); again, she shows resemblance with Beatrix of Portugal (Arras album, leaf 87) and with the so-called Margaret of York, on a little panel formerly belonging to Messrs. Dowdeswell.⁵

8. I have failed to identify her neighbour, seated with crossed hands in a prominent position under the canopy. Could she be Philip's wife, Isabel of Portugal, whose portrait appears on the central panel of our triptych?

9. A lady with a white coif (date about 1450-1460), whose name remains doubtful, is much like the lady portrayed by Roger Van der Weyden in a beautiful picture at Berlin (n. 545 D) [PLATE III, O]. The headdress is very similar and the general likeness is undeniable. On the back of the Berlin picture is an erased coat of arms. Nothing is known about the identity of the sitter, but I have conjectured her to be a lady of great distinction ever since I discovered that old copies of the Berlin portrait were in existence.⁶

A good test of the general accuracy of the above identifications is that we find at the table from left to right four generations of the same family in chronological order: Philip the Good, Charles the Bold and his wife, Maximilian and his wife, Philip the Fair.

We now reach the central panel. Here we are hindered, in our quest for portraits, by an additional difficulty. It is quite certain that of the forty or fifty figures in this scene only a few are really portraits. We must therefore endeavour to separate imaginary figures from actual individualised heads.

⁴ S. Reinach, *Répertoire*, IV, pp. 151 and 251.

⁵ I have been unable to identify the sitter: her necklace shows the letters C and AV, and a pin in her coif is in the shape of the letter B.

⁶ One was in the Bevilacqua sale (Venice, 15th October, 1900, n. 378).

It seems highly probable that the lady on the left is not a portrait, but a figure of the Magdalen, evidently derived from a Van der Weyden composition. She does not actually occur on any genuine picture by Roger, but we find her, slightly less upright, on the left of the *Pietà* [PLATE III, N], at the Hague, which is generally acknowledged to be a copy of a lost Van der Weyden.

Likewise, the two first figures on the right seem to be conventional personages from Roger's compositions. Compare (a) the seated, clean-shaven man, accompanied by a black dog, with the standing youth on the right of the Munich *Adoration of the Magi* [PLATE III, R]; (b) the bearded man with a turban, sitting next to him on our picture, with the similar figure on the right of the Munich *Adoration* and with the bearded Pontius Pilate in the same headdress in Madame Schloss's beautiful fragment by Roger, published by me some fifteen years ago in the *Gazette des Beaux-Arts*.⁷

The other figures seated right and left, in two rows, seem to be portraits, but in several cases have resisted all attempts at identification, while in others the suggestions I can make are not always convincing. From left to right we find: (1) The Magdalen. (2) A clean-shaven man, not unlike King Charles VI of France. (3) A lady in a high headdress, showing some resemblance to several portraits usually labelled Isabeau de Bavière or Isabel of Portugal, but all of doubtful authenticity or much repainted. (4 and 5) Unknown men. (6) A bald-headed man we ought surely to be able to identify. I had thought him to be the donor on the so-called *Antonello da Messina* of the Frick collection; I had also attempted to link him with the donor on a large early Flemish *Adoration of the Magi* recently discovered in Spain; but, in all conscience, I am afraid I must withdraw both these suggestions. (7) It is with greater plausibility that I venture to identify this lady in a white coif with the kneeling donor on Van der Weyden's beautiful *Crucifixion* at Vienna [PLATE III, M].⁸ To me, at least, the resemblance is striking. (8) In the group of seated figures on the right, the first is a lady in a headdress similar to No. 7. If I am not mistaken, her portrait has come down to us in an exquisite drawing of the Boymans Museum at Rotterdam [PLATE II, F], ascribed to Van Eyck in these columns⁹ by Mr. Schmidt-Degener; but, in my mind, quite in keeping with the traditional ascription to Van der Weyden. The identity of the lady is unknown. (9) An unknown man,

doubtless not a portrait. (10) A seated lady with a long pointed face and a high-forked headdress. She is obviously copied from the beautiful female portrait of an unknown lady by Roger Van der Weyden in the collection of Baron Maurice de Rothschild in Paris¹⁰ [PLATE III, P]. Here we are confronted, not with a questionable resemblance, but with palpable identity. The Rothschild picture bears in the upper left-hand corner the inscription *PERSICA SIBYLLA* 1A, showing that it comes from a series of female portraits, each lady personating one of the legendary Sibylls. The *Persica Sibylla* was a favourite with Flemish dames, witness the well-known portrait by Memling, of the so-called *Marie Moreel* at Bruges, with the inscription *SIBYLLA SAMBETHA QUÆ ET PERSICA AN. ANTE CHRISTI NAT. 2040*. No attempt has yet been made to identify the sitter of the Rothschild portrait, and yet the task is an easy one: it was correctly described in the catalogue of the Nieuwenhuys sale¹¹ as the "portrait of a wife of Philip the Good, Duke of Burgundy." As is well known, Philip married three times: in 1409, Michelle of France, daughter of King Charles VI; in 1424, Bonne of Artois; in 1430, Isabel of Portugal. The features of Bonne of Artois and of Isabel of Portugal are entirely unlike the Rothschild portrait, whereas I find a close resemblance with the only authenticated portrait of Michelle of France, namely the remarkable panel from the Salting collection, which passed afterwards into the hands of Messrs. Agnew & Helbing, and is now in Munich in the collection of Fr. von Bissing.¹² The headdress is practically the same and every feature corresponds closely: chin, lips, nose, eyes and eyebrows. An early inscription *Michelle de France . . . etc.*, identifies the sitter. We would therefore feel quite satisfied in recognising on the Melbourne triptych Michelle of France, first wife of Philip the Good, if there did not exist in the little museum at Semur-en-Auxois a bad copy of the Bissing portrait with a totally different inscription: *MARGARETA ALBERTI DUCIS IN BAVARIA FILIA PHILIPPI BONI BOVRGO. DVCIS MAT.* According to this inscription the lady would be not Philip's wife, but his mother, Margaret of Bavaria.¹³ We can decide between these two conflicting texts by the evidence of a third example of the same painting, sold in Paris some ten years ago.¹⁴ It was catalogued as the portrait of an unknown lady by an unknown Flemish artist of the sixteenth cen-

¹⁰ S. Reinach, *Répertoire*, IV, p. 243, n. 2.

¹¹ Brussels, 4th May, 1883, n. 4.

⁷ S. de Ricci, *Un groupe d'œuvres de Roger Van der Weyden*, in *Gazette des Beaux-Arts*, XXXVII (1907), pp. 177-198; S. Reinach, *Répertoire*, III, p. 156.

⁸ S. Reinach, *Répertoire*, III, p. 189.

⁹ *BURLINGTON MAGAZINE*, XIX (1911), p. 257.

¹² H. Nasse, *Le Portrait de Michelle de France dans la collection du Baron de Bissing, à Munich*, in *Revue Arch.*, XIX (1912), pp. 406-412. S. Reinach, *Répertoire*, IV, p. 552.

¹³ S. Reinach, *Répertoire*, IV, p. 48.

¹⁴ Henri Haro sale, Paris, 12th December, 1911, n. 126. Sold for 420 francs to Feral.



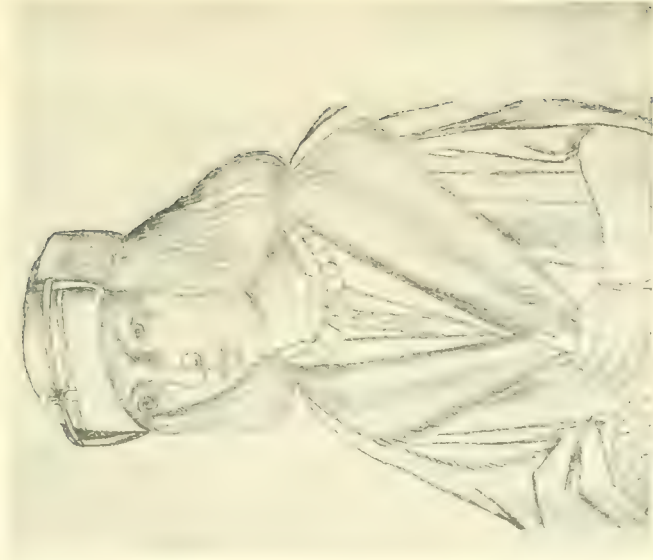
D—*The Rest on the Way*, Flemish School, circa 1500. Outside left panel, 1.1 m., by 0.34 m.



E—*St. Peter*, Flemish School, circa 1500. Outside right panel, 1.1 m., by 0.34 m.



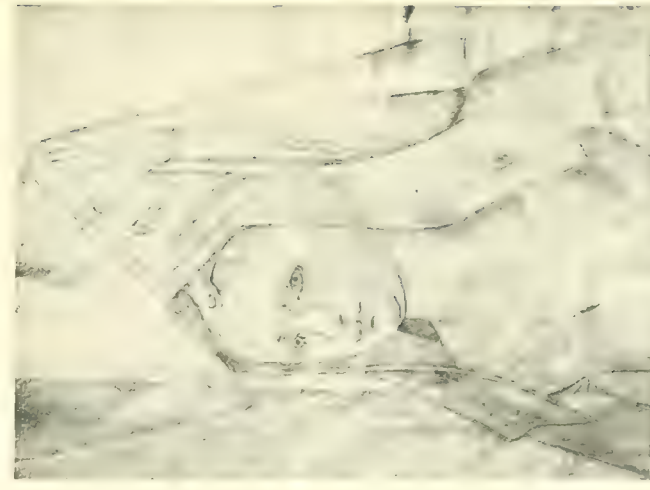
F—*Unknown Woman*, by Van der Weyden? (Boyman's Museum, Rotterdam)



G—*Philip the Fair*, son of Maximilian and Mary of Burgundy, born 1478. Drawing, 16th century (Arras Album)



H—*Mary of Burgundy*, wife of Maximilian and daughter of Charles the Bold. Drawing (Arras Album)



J—*Margaret of York*, second wife of Charles the Bold. Drawing (Arras Album)



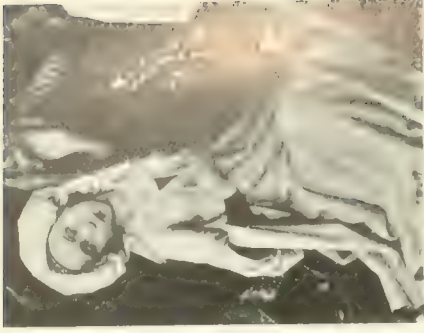
K—Philip the Good, ascribed to Petrus Christus (Lille)



L—Philip the Good, by a follower of Roger Van der Weyden (Antwerp)



M—Crucifixion, by Roger Van der Weyden (Vienna)



N—Pieta, Copy from a lost painting by Roger Van der Weyden (Magdalen)



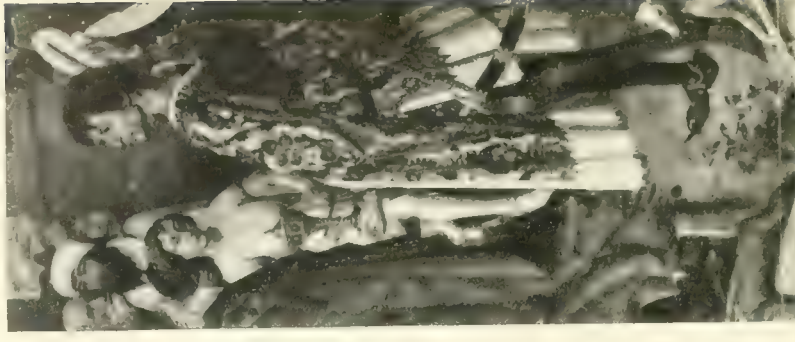
O—Portrait of an Unknown Woman, by Roger Van der Weyden, Panel, 47 cm. by 32 cm. (Berlin)



P—Portrait, here identified as of Michelle of France, first wife of Philip the Good, by Roger Van der Weyden (Baron Maurice de Rothschild, Paris)



Q—Isabel of Portugal, third wife of Philip the Good, 16th-century copy of a lost portrait (Lille)



R—Adoration of the Magi, by Roger Van der Weyden (Munich)

tury. As it came up for sale I noticed it was a repetition of the Bissing and Semur type and that it bore the following inscription, which I copied on the spot: *D^e Michielle de Valois Mariee a Phl^e le Bon duc de Boürgo. trespa: 1422*. Two witnesses out of three are therefore in favour of the identification with Michelle de France. (11) The next figure I would like to take for a real portrait of Margaret of Bavaria, mother of Philip the Good, but evidence to that effect is not forthcoming. The lady is not unlike a dame depicted as the *Sibylla Agripa*, in an alleged portrait of Louise of Savoie (inscribed *ALOISA SABAUDA*), formerly in the Cernuschi collection. The features are not without similarity, but the headdress is quite different. (12) I am tempted to find in this seated man with a black cap some resemblance to Philip the Good's father, Jean-sans-Peur, whose face is well known to us by the celebrated miniature in the Haithon MS. at Paris, by the cameo on his finger-ring, formerly in the Guilhou collection, and by a painted portrait of which several old copies exist, one being in Count Limburg-Stirum's collection.¹⁵ We might also think of Philip the Good's grandfather, Philip the Hardy, of whom a bad early portrait exists in private hands.¹⁶ (13) Doubt ceases with the following sitter, a young man with bare head and

¹⁵ A repetition wrongly described as a portrait of Philip the Good is in the Heugel collection, at Paris (J. van Speybronn collection; Sedelmeyer Gallery, 1901, n. 9). S. Reinach, *Répertoire*, II, p. 345, n. 2.

¹⁶ Rubbrecht, *L'origine du type familial de la Maison de Habsbourg* (Brussels, 1910. 4°). p. 6, fig. 3.

SOME ELEMENTS OF PICTURE CLEANING (*Concluded*) BY SIR CHARLES HOLMES



IRST then of panels. The panels on which early Italian pictures are painted are usually of poplar or some other rather soft wood, and often an inch or even two inches thick. These thick soft panels sometimes warp owing to damp, and when once warped resist with singular obstinacy all attempts to straighten them. If too much pressure be used they will split; if damp is used it may get to the *gesso* priming and ruin the foundations of the paint. An expert woodworker can sometimes by discreet use of a plane and cross-battens restore the vanished flatness, but where no such expert is available it is safer to put up with the curved surface. Besides, we not infrequently find Italian panels so riddled with worm-holes that fragments break away on the simplest provocation. Here, too, if the "worm" is dead, planing and cross-battening may make things safe. But if the beetle which makes these tunnels is still alive, and its vitality, like that of many other nuisances, is considerable, the damage will continue. It is impossible, I believe, to tell

a short fringe. He is obviously Philip the Good, represented from a portrait of the type I described above under (b) [PLATE III, L] (Antwerp Museum,¹⁷ King of Spain,¹⁸ etc.). The likeness of some youthful portraits of Charles the Bold to this type is remarkable.¹⁹ (14) Next to Duke Philip we find, as we might expect, his third wife, Isabel of Portugal. The resemblance to the much repainted Louvre picture, to the Stocklet portrait and to the double portrait at Ghent is somewhat distant; but the Museum at Lille owns a sixteenth-century copy of a lost portrait of Isabel (wrongly labelled Marguerite de Bavière) [PLATE III, Q], which is evidently derived from the same original as the Melbourne triptych. Another example of the same type occurs on a charming little diptych owned in 1919 by Messrs. Agnew, and bearing the following inscription:—*phs.d.g. dux burg. co. fland. isabella portugalie coniunx*. (15 and 16) As I have stated above, these two do not seem to be portraits.²⁰

May I conclude by congratulating Melbourne on securing this instructive and puzzling work.

¹⁷ S. Reinach, *Répertoire*, III, p. 464, n. 2.

¹⁸ S. Reinach, *Répertoire*, IV, p. 80.

¹⁹ See for instance the frontispiece of the *Histoires de Hainaut* at Brussels (*Gazette des Beaux-Arts*, XXIX, 1903, p. 267). Compare also the head of a young man by Petrus Christus (?) formerly in the Salting collection.

²⁰ A further connection of our triptych with the House of Hapsburg is denoted by the presence, on the central panel, of the curious *impresa*, an eagle attacking a swan, which also occurs on the great picture by Carpaccio in the Otto H. Kahn Collection.

at a glance whether a panel contains a living insect. but there is a way of detecting its presence if the picture can be kept under observation. The suspect panel should be placed in a frame under glass, every speck of dust being first removed from the interior of the glass and the frame. The whole is then pasted up with paper round the edges at the back, so that the panel is (so to speak) in a dust-tight chamber. Careful watch should then be kept upon the lower portion of the panel. If at the end of five or six months no wood dust has accumulated there or upon the rest of the surface, the beetle is presumably dead. But if stray fragments of wood dust are found, and perhaps are seen to increase in number, these fragments are proof that the enemy is alive and at work. And to kill him without injuring the picture is no easy work. Any liquid poison might clearly be fatal to the back of the painting as well as to the beetle; and even the vapours of a lethal chamber cannot be regarded as invariably harmless. Whatever precautions are taken to cover the face of the picture, the vapours to be

effective must percolate through the holes in the panel to the priming and even to the pigment. Some pigments and some mediums are delicate, so delicate that the things used to fumigate furniture are deleterious to them. I may specially mention the fine greens obtained by the old masters from *verdegris*. *Verdegris* is notoriously unstable unless "locked up" securely in a varnish or balsam; and when used by the Old Masters it was so treated. But the volatile fumes employed to track down the beetle may be no respecters of varnish or balsams, and if they once reach and dissolve them the result will be an almost irreparable mess. No one who has to get a fine Italian panel treated for worm-holes should do so without the advice of an expert chemist.

The northern schools commonly used thin panels of oak. These are less frequently worm-eaten than the Italian panels, but have peculiarities of their own. Oak is a curious wood which remains alive for centuries. The joints in oak panels will open and close with the changes in the weather, with an effect that is disconcerting when the joint runs, as it frequently does, across the face of a portrait. Usually when the panel is otherwise sound the opening is filled up with some composition and carefully tinted. A few months or years later the panel contracts with the almost irresistible force these semi-inanimate things can develop. The pressure at once flakes off all the paint on each side of the crack, and it has to be mended again with a far bigger mend than before. Any owner of old panel pictures will be familiar with the long vertical lines of "repaint" which follow some old crack or joint in the panel, and indicate where by generation after generation this process of repairing has been attempted. Far less damage is done by leaving the joint crack alone, to expand and contract as is its mysterious will.

New cracks, too, may appear without any quite explicable cause. On one occasion a sharp frost at night followed a mild muggy winter's day. The change was too sudden for two or three of our panels; they split with loud bangs within a few hours of one another and their constitution was evidently so shaken (they were rather large and relatively very thin) that no drastic operation was possible. A whole *Kriegspiel* of little cross-battens was devised, exactly adapted to the grain of the wood, and the various stresses to which the panels were thereby subjected; the bond of union being just strong enough to modify and control future expansion, but not so strong as to induce further cracks or buckling by absolutely stopping all movement. That seems to me the real danger of dealing too summarily with cracked panels. Absolute repression of movement in one place will almost

certainly provoke movement in another. But if a reasonable amount of "play" can be arranged for, and that can be done only by a highly expert wood-worker, a crack or a joint may get no worse for years and years, even if exposed to extremes of heat and cold, of dryness and damp.

Blisters, if at first sight less disfiguring than cracks, are really more to be dreaded. They too often indicate that the constitution of a picture is unsound, and when once a single blister has appeared, it has a tendency not only to enlarge with time, but, as it were, to encourage others to appear. A skilful cleaner can often lay a small and isolated blister by introducing glue beneath it, but the process is one which only an expert should attempt, and even then the result is not always satisfactory. A change of position from one wall to another seems sometimes to start the disease; a reversal of the process may sometimes arrest it. But, if the disease spreads, transferring to canvas or to a new panel is the one remedy, and that difficult process, it should be noted, is rendered still more difficult if there has been much local patching of blisters beforehand.

Damages to panels, involving perhaps the making of a dent, and the destruction of some of the surface paint, are really less alarming than blisters. A skilful repairer can fill the hole with a *gesso* preparation, and then tint the surface in a manner which when varnished will be indistinguishable from the painting round it. With this tinting process I will deal later.

Meanwhile I must say a few words about paintings on canvas. Canvas does not often crack, but paintings upon it are just as subject to blisters and as liable to damage as paintings upon panel. Blisters upon canvas are treated in the same way as those upon panels, but damages cannot be dealt with so simply. Where the damage covers a large area, or where the canvas is much frayed at the edges, relining, the mounting of the old canvas upon a strong backing of new canvas, is necessary. Where the old canvas is more or less porous the glue used in relining will permeate through the interstices and fix blisters and loose flakes of paint. Where the canvas owing to its method of preparation is quite impervious, transference may be necessary. This highly delicate and difficult process involves first the separation of the old canvas from its priming and the paint laid upon that priming, and, secondly, the fastening down of these films to a new canvas. Oddly enough, the first of these processes is often, in practice, less difficult than the second. I need not in a brief note of this kind go into details, but the principle of the process of transferring is to protect the face of the paint by pasting it to a series

of coats of soft paper or gauze, or both, before stripping the canvas, or removing the panel, from behind. This pasting obviously will destroy the surface varnish, so that all paintings after transference *must* have the perished varnish removed from the surface and be revarnished. Where the damage is only small, the mending process can be started by glueing a patch of canvas behind the damaged part. Even this operation, however, is one which no amateur should attempt; for, unless the patching is most skilfully done, the patch will "draw" the rest of the canvas into unsightly radiating folds. On the other hand, experience has given me a profound distrust of relined canvases. They are sources of endless trouble. The two sheets of material rarely seem to respond in complete harmony to the vagaries of the weather. When it is damp they bulge, when it is dry they strain, and together they form a mass so thick as to be beyond the control of tacks and stretchers. All ancient collections contain notable sinners of this kind, and the National Gallery is no more free from them than the rest.

Now let us think of our damaged canvas as either patched, relined or replaced by a new canvas; the hole in the paint still remains to be dealt with. To begin with, it has like a hole in a panel, to be filled with *gesso*, and upon the skill and delicacy with which this filling is done the success of future operations depends. It is in details like this that a first-class picture restorer differs from his fellows. I have fretted with impatience while the chiefs of the profession have touched and retouched their little white patches to secure perfect harmony with the surface of the paint around them. But when they have finished the result justifies their care, and often not even knowledge of the affected area and a strong magnifying glass are enough to define the exact limits of their patching.

The next problem is to tint this white patch so that it matches indistinguishably the old paint around it. If we could use oil paint for oil pictures and tempera for tempera pictures this would be simple enough. But oil paint darkens so considerably and so surely with the passage of time that it is quite inadmissible for delicate work. The dark patches of restoration visible on most old pictures are clear proofs of its unfitness. Tempera has so much "body" that the disturbance of the surface is sure to be visible, and may often be an eyesore. What the restorer needs is a thin film of permanent colour, and a medium which cannot possibly change in the course of time, yet which is strong enough (water-colour is not) to stand the scrubbing and dragging of a varnish brush.

How the best restorers evade this difficulty I must not reveal. Each has his own method and his own trade secrets. But from the brief statement of the restoration problem which I have given it will be evident that it is one which no amateur should attempt to solve except on pictures which deserve to perish. I may perhaps mention one ancient device for using oil paint safely, namely, by mixing all the colours used with an entirely fugitive yellowish brown, like Brown Pink. The fading of this pigment might, in course of time, balance and neutralise the darkening of the oil, and in the single case where I employed it a good many years ago, I understand there has been no noticeable change. This, however, was a patch in a rather dark background. It is not an experiment one would care to try when mending a face or a sky, where the slightest change of tone or hue would be evident. If the amateur must mend small spots or damages he can do so most safely by tinting them with rather dry water-colour, on a foundation of Chinese white if necessary. He might even touch out little specks in a dark background with colour diluted with mastic varnish. To try larger repairs is to court failure.

I have in my previous article referred to varnish in some detail. Let me conclude by saying once more that the removal of the varnish of a picture is essential where transferring has been carried out, or where extensive repairs have to be effected. And it is no good pretending, as some will pretend, that this can always or usually be done without the use of solvents. But the use of a solvent in the hands of a careful and judicious cleaner offers no danger to the underlying paint. On the other hand, an ignorant, careless or hasty cleaner can do serious damage with solvents, even on a sound picture, and most ancient pictures of any importance bear traces of past suffering at the hands of incompetent restorers. The removal of the old varnish naturally lays bare these ancient damages, and the modern picture cleaner knows that they may be put down to his credit, unless he can cover them up again with a varnish approximating in tone to the darkened varnish which he has removed. Even if there is no old damage, a new varnish, until it has acquired with time its natural tone, will make a picture look suspiciously bright for a while, and give occasion for the ignorant to talk of lost "glazes." So it requires no little courage to do what was done with the *Blue Boy*, and replace an old toned varnish with a new clear varnish. Time will, of course, vindicate the cleaner, but what critic in these days can afford to wait for time!

The real trouble of removing varnish occurs

where a picture has been painted either very roughly or upon a very rough canvas. Then the discoloured varnish gets into the interstices of the paint or canvas, and can be removed neither by friction nor by solvents. Friction, indeed, aggravates the trouble by making the salients over-bright; solvents, however delicately applied, will not extract the dark-coloured matter from the deeper depressions. Something can be done by the laborious process of picking out the discolorations with a sharp metal point, but the method is too laborious for general application, and so, where the spotted effect is not a positive disfigurement, it is best to leave it untouched. Owners of such pictures who employ a restorer unknown to fame, should contract for "surface cleaning" only. If this phrase be insisted upon, the risk of serious damage will be reduced to a minimum.

Even the revarnishing of any but small pictures is not work for most amateurs. Ordinary picture mastic (as I have indicated), is apt to be too thick to work pleasantly, even when warmed. If diluted with turpentine it works more freely, but often lacks covering power. The mere process of applying it evenly calls for skill and practice. In many old paintings, and some new ones, too, patches will be found that absorb varnish and remain dull, while others take it perfectly. One comparatively recent addition to the National Gallery proved so absorbent in parts (it had been extensively mended by its former owner), that no less than four coats of thin varnish were needed to give it a respectable surface, and even now it looks as if still more were wanted. Our new Van Dyck, on the other hand, had so thick a coat of discoloured varnish that, when the surface had been cleaned, there

was still enough of the old varnish left to show the picture in its present fine condition.

Painters who have tried to varnish a newly finished painting will know what a terrible strain the drag of a varnish brush puts upon their half-dry paint. Indeed, until oil paint has had two or three years in which to set and harden, no real coat of varnish can be applied to it without danger. Consider then the predicament of the restorer. Within a few hours or a few days of finishing his restorations he has to coat them, and the picture, with varnish. The old paint, of course, is as hard as a rock, but the restorer's film of colour on his smooth *gesso* is fragile stuff, and now and then all the skill in the world will not prevent a little of it coming away. Then if the accident has happened in a critical part of the picture, the new varnish has to come off, and the patching be started afresh.

In these casual notes I have touched only the fringe of this complicated subject, but I trust the Editor's purpose will have been served if I have indicated the extreme complexity of the problems of picture cleaning, the extreme improbability of their being solved or even intelligently discussed by amateurs, and the very great knowledge, judgment and manual dexterity which our best restorers have brought to bear upon their craft. Having watched these professionals at work, I have learned that even the simplest operations are done by them with an unconscious care and certainty comparable to the touch of a great artist. I know I could never rival their inborn dexterity, and do not recommend any other amateur to try, whatever popular articles and handbooks on picture cleaning may say to the contrary.

GUARDI AS A PAINTER OF STORMY SEAS BY GEORGE A. SIMONSON

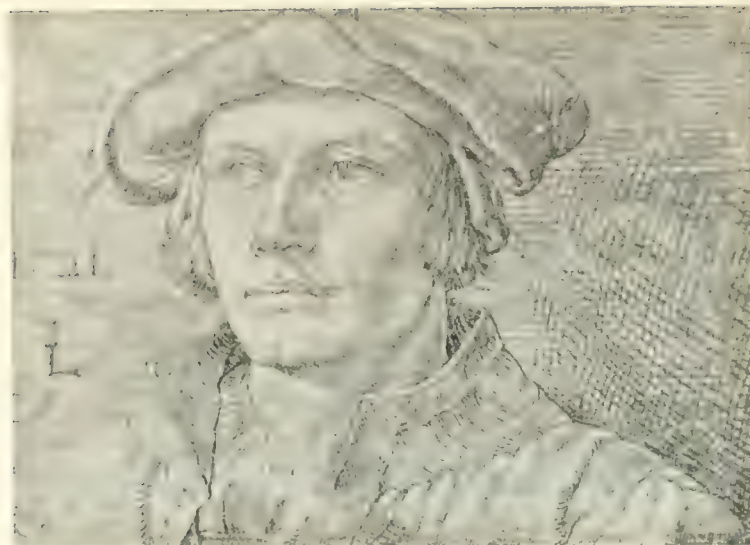
PAINTINGS of stormy seas are as numerous among the productions of the Dutch school, especially of the seventeenth century, as they are rare among those of the Venetian school, and Ruskin was not far wrong when he remarked in the Preface to *Notes on Samuel Prout and William Hunt*, "In the entire range of Venetian marine painting there is not one large wave." If we are not mistaken, the exceptions to Ruskin's too sweeping generalization are to be found among the works of Guardi, whose output of them was so limited that they may be regarded in the light of vagaries of his art, but they are so interesting that it may be briefly pointed out what characteristics differentiate them from the staple subjects of his brush, namely, his deservedly much more highly-prized views of Venice.

Whereas we admire Guardi's charm as colourist and mastery over delicate effects of atmosphere in his renderings of placid lagoons, it is his virtuosity of temperament and *bravura* of execution which strike us in his scenes of stormy seas. The *motifs* of these pictures (altogether only three have come to light) are analogous. Frigates are seen in each of them tossed upon the crest of angry waves. But the paintings differ materially in their schemes of general colouring, illumination and treatment of atmosphere. The finest and most sparkling of the three representations belonged to the late Sir William Van Horne of Montreal.¹ Another one is located in the Museo

¹ Sir William Van Horne's picture was reproduced as Frontispiece in this Magazine (see No. CXV, Vol. XXII) in connection with an article entitled "Guardi (1712-1912): A Retrospect and Appreciation."



A Storm at Sea, by Francesco Guardi. Canvas, 52.7 cm. by 83.8 cm. (Mr. Max Rothschild)



A—Portrait by Lucas Van Leyden. Drawing, 1521.
(Communal Museum, Leyden)



B—Portrait of an Unknown Man, by Lucas Van Leyden. Panel, 45.7 cm. by
39.4 cm. (National Gallery)

A Lucas Van Leyden for the National Gallery.

Civico in Milan.² A third one (measuring 33 in. width by 21 in. height) has now made its appearance for the first time in the Sackville Gallery. [PLATE A]. It has this peculiarity, compared with the other two pictures, that its sky is dominated by a water-spout. Guardi evidently intended to convey thereby that the storm which he has depicted, had reached its culminating point. It cannot be said that his bold attempt at reproducing this phenomenon in nature, as a pictorial accessory, is a complete artistic success,

² This picture is reproduced in the writer's monograph on *Guardi*, page 34.

A LUCAS VAN LEYDEN FOR THE NATIONAL GALLERY BY R. GLEADOWE

THE National Gallery is not too strong in that objective Northern portraiture which begins with Jan Van Eyck and ends with Corneille de Lyon: so that Lucas Van Leyden's master-portrait, presented by his children in memory of the Rt. Hon. Lewis Fry, for many years Member of Parliament for Bristol, is a precious addition to the Gallery. Hitherto Lucas has not been represented in the national collections. The nearest analogy at Trafalgar Square to this *Portrait of Unknown Man* [PLATE B] is the serious and refined early sixteenth century Flemish *Portrait of a Man with a Skull and a Wild Pansy* (No. 1036), at one time attributed to Amberger. But the analogy is one of mood rather than of method. Both have the same austere melancholy: but what the anonymous Fleming achieves with an exquisite delicacy of modelled tones, and a suave mastery of precise handling, the rougher Lucas brings about more forcefully, if less serenely, with a nervous rapid gesture of free draughtsmanship.

The National Gallery portrait is painted on an oak panel, 18 in. high by 15½ in. wide, the gesso ground of which is in part prepared with red. The flesh tones appear to be modelled with minute strokes of a finely pointed sable, some oblique from left to right, some following the minor forms, in a manner natural to a point-draughtsman or engraver: the colour being perhaps a mixture of black, yellow and red approximating to Cellini's *verdaccio*. Over these tones a golden flesh-tint is flooded, into which highlights and local colour are touched. The warm green of the background, being made up of a thin fresh green, through which the red ground breaks, has a singular quality, more even than has Holbein's green, of atmospheric recession. The general warmth of the portrait is partly due to a brown varnish.

The subject is a man of strong character and a melancholy imaginative inclination, in the

but what painter except Turner could have triumphed over the difficulty of introducing it? Owing to recent restoration the picture exhibits an incongruity between the relative values of its dark and light masses, but the *ensemble* is as cleverly executed as it is conceived. In conclusion, it may be pointed out that Guardi appears to have painted a fourth painting of a storm at sea which is lost. For the Museo Correr at Venice possesses a rough pen-and-ink sketch of this theme (*mare in burrasca*) which the artist has not utilised in any of the three known paintings of tempestuous seas.

prime of life, at once a philosopher and a man of action, steadfast, ironic, *σώφρων*: a wholesome contrast to the bullying or neurotic types of the portraiture of his time. He wears a dark green gown (evenly repainted with a pigment which is now much cracked) over a black coat, and a black cap. His right hand holding the scroll inscribed with his age, 38, is curiously small; and a similar disproportion is noticeable in what is shown of his arms. This disproportion, and a passage on his left cheek, where, possibly owing to the changes of time, the modelling seems a little confused with the local colour, are defects which discount but little from the strong sincerity and dramatic intensity of the characterization. It is a gift of the kind most welcome to the Gallery. Of first-rate quality, well-preserved, attractive, telling in effect, intriguing to the inward eye, it nobly represents a rare and curious master.

Our portrait, then attributed to Holbein, was acquired by the family about the middle of the last century. In 1902 it was exhibited (No. 157) at the Winter Exhibition of Old Masters at the Royal Academy. Judging by a reproduction published two years later it was at that time covered with a thick, coarsely-cracked varnish, so much discolouring the paint below that the Royal Academy catalogue makes no mention of the dark green of the gown and describes the green background as grey. This bad condition made it harder for the admiring critics of the day to discover a proper attribution, and I cannot find that our portrait was more accurately assigned on this occasion than to the Flemish School of the early sixteenth century. Two years later in 1904 it was ascribed by Dülberg to Lucas van Leyden. This ascription is clinched by the close affinity of the portrait to a drawing, signed and dated 1521, now in the Communal Museum at Leyden [PLATE A]. On the same ground, indeed, it would be reasonable to assign the painting to that very year, 1521;

the year in which Dürer drew Lucas at Antwerp, and painted a successful portrait of Bernhard van Orley, a painter oddly like Lucas in feature. Friedländer inclines to date it one year earlier, but Dülberg in 1904 dated it as late as 1525-7. There are three other relevant drawings, one at Stockholm, signed and dated 1521, in much the same form as the Leyden drawing; a closely similar, but better, one in the Louvre (19181) dated c. 1518 by Dülberg, but on grounds of style apparently belonging to 1521; and one in the Teyler Stiftung, at Haarlem, signed and dated 1521. There is thus reason to suggest 1521 as a provisional date for our portrait. A painting wrongly called *Portrait of the Painter*, akin to the Louvre drawing, in the collection of the Comtesse de l'Espinasse, is so inferior and unequal in quality that it is hardly acceptable as a work by the master.

Lucas's painting was almost as uncertain as Dürer's. As a painter he never quite found himself, and hardly two of his pictures are in quite the same manner. His painted portraits include two masterpieces—a *Portrait of Himself* at the age of 15* (if we accept the statement of Andries Stock, who engraved it during the

* This is a puzzling work. It has the look of a self-portrait: and Stock's statement carries authority. But the type is surprisingly coarse and sly and different from either the Lille silver-point or the British Museum black-chalk drawing (Salting bequest: Lippmann, No. 403), both of which have been supposed to be portraits of Lucas, done by Dürer in 1521.

painter's life-time) painted presumably in 1509-1510, and our *Portrait of an Unknown Man*. In style and spirit these two have little or nothing in common, and, oddly, the earlier seems the maturer work. Lucas's original talent promised to develop into something akin to Frans Hals's; and it has been argued that it was the influence of, and contact with, Dürer which converted him back into the Northern tradition. In support of this contention too much stress may well be laid on details of draughtsmanship which are common to some of Lucas's and Dürer's portrait-work—the minute rendering of the reflections of windows in the eyes, and the sharp delineation of the corners of the eyes and the juncture of the lips. I should rather argue that such niceties are not tricks of style adopted from one master by another, nor in any case the invention or monopoly of Dürer, but the common result of the scrupulous observation of light and shade, by an eye as acute and truthful as Lucas's; and that the change of manner and spirit between the 1509 and the 1521 portraits may have been due rather to inward than to outward influences. If then we accept the 1509 *Self-portrait* we must argue that twelve years greatly changed our painter: and that the contemptuous swagger and phlegm of the boy Lucas gave place, as his spirit began to wear out his physique, to the restrained modesty of humble observation and meticulous craftsmanship.

PLATED WARE AND TRANSPOSED SILVER MARKS, 1720-40 BY H. N. VEITCH

IHAVE for some years observed specimens (which do not hitherto seem to have been noted) of a plated ware (*i.e.*, silvered metal) made in England between the years 1720 and 1740. The art of plating base metal by the process known as "mercury silvering" was obviously understood and practised in England from very early times. As long ago as 1403 an Act of Parliament prohibited the manufacture of plated wares. To quote from this Act:—

Item. Whereas many fraudulent Artificers, imagining to deceive the Common People, do daily make Locks, Rings, Beads, Candlesticks, Harness for Girdles, Hiltts, Chalcies and Swordpommels, Powder-boxes, and Covers for Cups, of Copper and of Latten, and the same overgilt or silver like to Silver and Gold, and the same sell and put in gage to many men not having knowledge thereof for whole Gold and whole Silver to the great Deceit, Loss and Hindrance of the Common People and the wasting of Gold and Silver etc.,

Permission to make gilded chalices was granted on condition that a certain portion of the base metal was left bare. In the following year the statute was amended and the relaxation extended to "Knights' Spurs and Barons' Apparel."¹

¹ See *Sheffield Plate: Its History, Manufacture and Art*, by Henry Newton Veitch. Page 5.

In about the year 1720 until 1740-45 there appeared in England a revival of this process which was now applied to copies of contemporary domestic silver—salvers, candlesticks, etc. These were made in a similar way to such articles in solid silver, the craftsman using as a base metal a mixture of brass and tin called "latten." The parts of a candlestick were cast and soldered together. Salvers, jugs, etc., were raised or swaged from the flat sheet—handles, feet, etc., being usually cast. The silver was applied, after the article was made up, by the old "mercury process." These wares were evidently manufactured in some quantities, and are sometimes marked with an attempted imitation of the marks on contemporary silver. Curiously enough I have found no piece bearing an attempted imitation of the New Standard mark, *i.e.*, the mark stamped on plate made, according to Act of Parliament, of finer silver than that previously used, between the years 1697 and 1719, when the figure of Britannia and the Leopard's Head erased were used instead of the Lion Passant and Leopard's Head. On the plated ware in question, the lion or a quadruped,



A—Sconce, embossed and chased, 30.5 cm. by 25.4 cm. *Circa 1725*



B—Rosewater Dish and Ewer. Height of jug, 27.9 cm. Dia. of dish, 30.5 cm. 1725



C—Candelabra, one of a pair. Height, 25.4 cm. *Circa 1725*



D—Circular Salt Cellar, one of a pair, marked inside. *Circa 1740*



E—Snuffer Tray, cast in one piece with moulded border applied. Length, 17.1 cm. *Circa 1725*

or a head of some animal was usually placed once or twice with some initials, possibly those of a maker (see illustrations of marks, etc., Figs. 1, 2, and 3). One may assume that as the makers never attempted to imitate the Britannia or New Standard mark, it was not until after the Old Standard was restored in 1719, with the addition of 6d. an ounce duty, that the making of plated base metal was revived and these marks placed on plated wares, perhaps not with the intention to deceive buyers, but rather to make a piece look to the uninitiated like the genuine article. I have little doubt that this duty on silver stimulated the revival of the plated trade.

About the same time a great deal of discontent was apparently also caused by the new duty on silver, with the result that a quantity of plate was made which never entered the Goldsmiths' Hall. One method of avoiding the "Halling" of silver was the use of a piece of transposed silver bearing a hall mark of, or prior to, 1696, these marks being similar to the plate then being marked at the London Hall, with the exception of the date letter and maker's mark, which were obliterated by the new maker's mark punched over the old date letter and maker's mark. This seems to have been a very common practice, especially on sauceboats, and cups and covers, casters, coffee pots, etc., the transposed mark being inserted in the place where the London Goldsmiths' Hall were accustomed to mark such pieces. These frauds eventually compelled further legislation in 1738; and in 1757, with the repeal of the 6d. duty, a new Act was substituted, causing every dealer to pay a licence of 40s. per annum, with the penalty of death for transposing genuine marks. The legislation of 1738 evidently stopped this practice, as a piece of plate so marked is seldom found after that date. (I do not here refer to frauds of the nineteenth century, when transposed marks were also used). It is difficult even to-day to deal with such pieces, which "turn up" continually, as, though genuine articles of the period, they are looked on with suspicion. Examples are found in almost every collection where the plate was bought between 1719 and 1738. Some statement from the London Goldsmiths' Hall regarding their treatment would be welcomed by both dealer and collector, to whom they cause much annoyance. These transposed marks are usually those of the London Goldsmiths' Hall, so one may assume that the manufacture took place in London, and the practice does not appear to have extended beyond the metropolis. There is no trace of the practice in Scotland, though the Act of 1719 applied to that country. Nor do these transposed marks appear on Irish silver, but it is somewhat remarkable

that from the year 1730, when a duty was placed on plate made in Ireland, the date letter is usually omitted on silver hall marked in Dublin, and does not again appear regularly until about 1770. Ninety per cent. of the Dublin plate of this period is without a date letter.

The sconce illustrated on PLATE I, A (12 in. by 10 in.) is embossed and chased, with cast branch and wrought² nozzle and pan. It bears the imitation silver mark shown below (Fig. 1), a Leopard's or Lion's Head repeated twice, a Lion Pas-



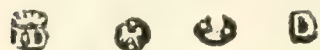
FIG. 1.

sant and the initials "R.M." The marks have been struck with separate punches, and are on the back of the sconce at the foot of the reflector. Though it might be considered as of earlier date, I place it at about 1725. On the back is engraved "Upholders' Hall." A rose-water dish and ewer are next shown on PLATE I, B. The dish is entirely raised in one piece; the colour of the base metal, which shows through on the foot, owing to wear, is a very pale yellow. (Nearly every piece illustrated here shows a similarly coloured base metal.) The body of the jug is also raised: round the body are two applied ribs. The foot and handle are cast. The jug bears contemporary arms which I am unable to trace—probably French; also the crest of a viscount of a later date, probably that of Godfrey or Pembroke. The date of both pieces may, with some accuracy, be given as about 1725. They are unmarked. The jug is 11 in. high and the diameter of the dish 12 in. It is possible that both are of Continental workmanship.

The small candelabra [PLATE I, C]—one of a pair—(10 in. high) and the snuffer tray [PLATE I, E], which come from the same source as the rose-water dish and jug, also bear the crest of the same viscount, and might be placed at about 1725. The sticks are entirely cast in sections, and the branches, with the exception of the pans under the nozzles, which are wrought, are also cast. The snuffer tray (6¾ in. long) is apparently entirely cast in one piece, wherein it differs from similar specimens in solid silver, which are usually wrought with the moulded border applied. The feet are cast. The snuffers are missing, and there are signs that originally the tray had a handle. These specimens are entirely unmarked. The oblong salver shown on PLATE II, H, J, the property of Mr. Kinderman, is the finest example of this ware that I have ever seen. It is 15½ in. long and 12½ in. wide. The whole piece is entirely wrought; the edge is turned underneath, thus forming its own mount or border. The pierced foot is also wrought.

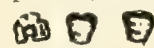
² "Wrought," i.e., the article or part to be fashioned is raised from a flat sheet to the desired shape by hand, with the aid of the hammer, swage, etc.

This salver bears a contemporary crest, probably Snagge or Allen, and bears the following marks on the front, on the left-hand side, "ID" and a coronet above, in a shaped shield; a quadruped, probably meant for a lion, with a pellet above and below, enclosed in a circular shield; what appears to be a maiden-head in an oval shield with a pellet on each side, and the letter "D" in an oblong shield (Fig. 2). This salver might also, with some



accuracy, be placed at about 1725. The eight-foil salver, *ca.* 1725, [PLATE II, F] (12½ in. diameter) is made in the same way as the last with the exception of the feet, which are cast. It bears on the front undecipherable marks struck three or four times: a Lion Rampant is engraved in the centre. The salver [PLATE II, G] (14 in. diameter), with moulded and scalloped border, is made in the same way with the exception of the border, which is cast. The feet are also cast. It is engraved with a Lion Rampant, the

motto "Guardez La Foy," and the arms of Mowbray (?). Above the crest, close up to the border, it is marked with a Lion Passant in an oblong shield, repeated twice, and the letter "A" in a square shield. Its date is about 1735. In the pair of circular salt cellars [PLATE I, D] the bodies are apparently cast, the rounded moulded borders applied, the feet cast. They are marked inside—an unusual place, similar specimens in solid silver being invariably marked below—with a head repeated twice, not unlike the Leopard's Head, on silver of the period, but without a crown, and, what may



pretend to be, or is, a maker's mark of "IB" with a pellet between and a crown or coronet above (Fig. 3). They bear a contemporary monogram, *circa* 1740.

I have seen few pieces of this mercury-silvered ware that I should consider of later date than 1740, because, although "Sheffield plate" was invented in 1742, it made little headway until about 1760.

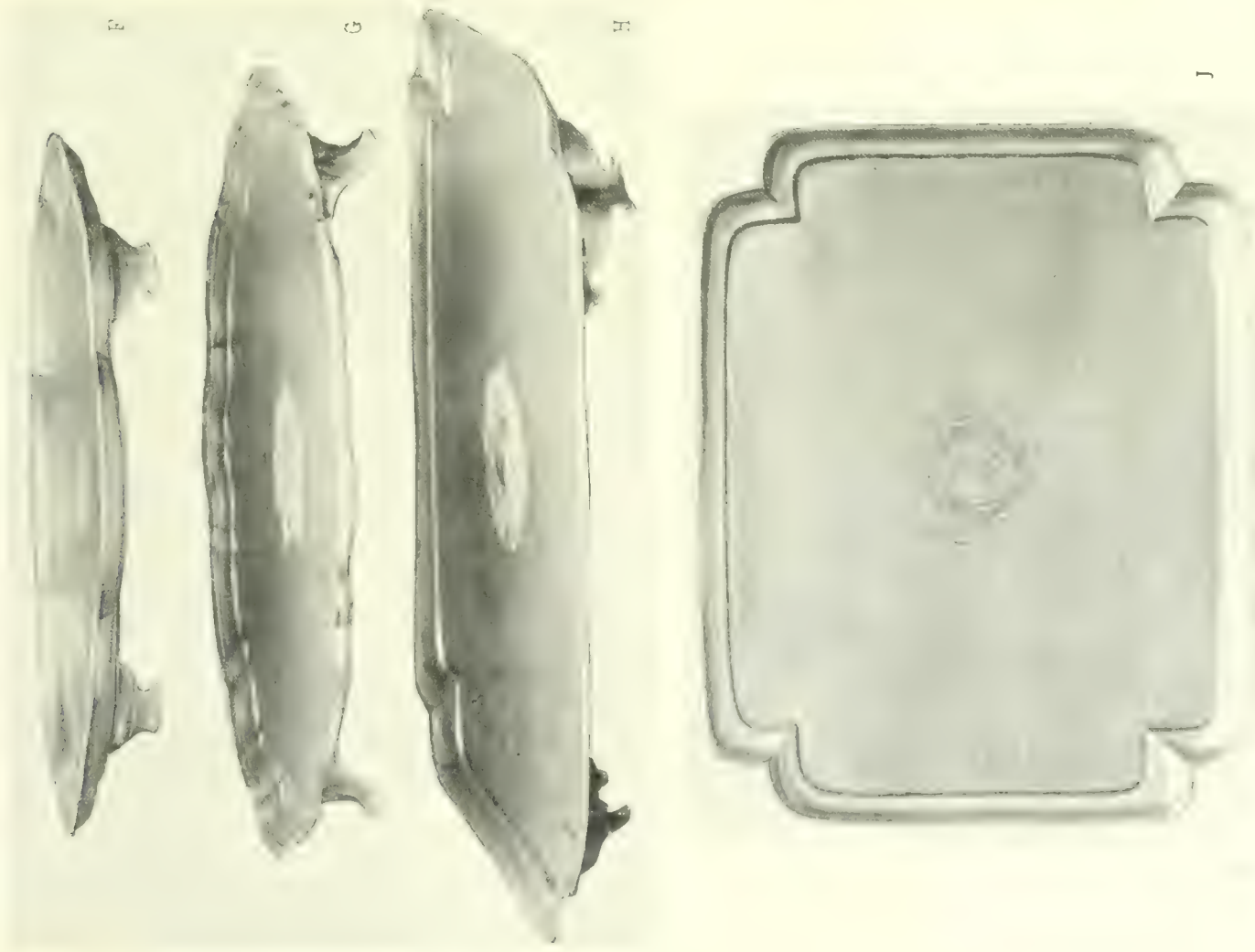
THE IDENTIFICATION OF JAPANESE COLOUR PRINTS—III BY WILL H. EDMUNDS



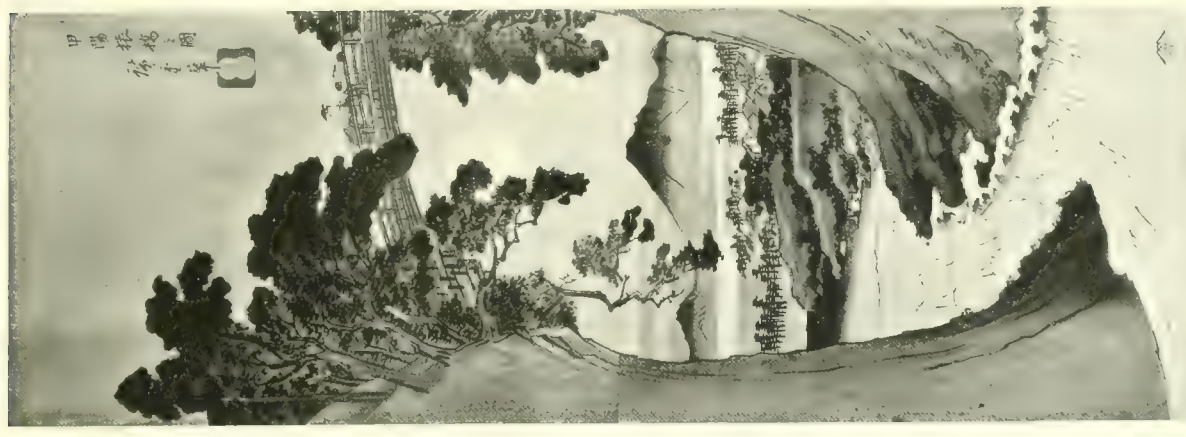
IF the first date of the *Tōkaidō* set, which spread the fame of Hiroshige over Japan, nothing is known with certainty. Mr. Happer wrote: "The accepted date for the complete issue of this set is 1834, but an earlier date should probably be assigned." Mr. Happer had evidently in mind the apparently unique two-volume set, lot 191 of his Hiroshige Sale Catalogue, 1909, but that could only have been published after the completion of the set. Unfortunately there is no indication of date on any of the prints, nor on the covers of the two-volume edition. We know, however, that a portion of the set, in irregular order, was brought out under the joint auspices of two publishers, the *Senkakudō*, or *Tsuru-ya Kiyemon*, and the *Hoyeidō* or *Take Uchi Magohachi*. The British Museum Catalogue gives a third publisher, *Sanoki*, but that is a mistake caused by the misreading of a seal on the print *Okitsu*, which is made to read *Kikakudō Hoyeidō*, whereas the reading is really *Tsuruki Take-mago*, the seal of the joint publishers as above. At some time during the partnership, when only twelve of the fifty-five were completed, the *Senkakudō* withdrew, leaving the *Hoyeidō* to finish the series, with the consequence that the two-volume complete set was published by the *Hoyeidō* alone. The cause of the rupture is unknown, but there is little doubt that its general effect was a lowering in the quality of

many of the prints subsequently produced, those bearing the joint seals of the two publishers being nearly always superior in finish and general effectiveness. The twelve prints bearing the joint publishers' seals are: *Nihon Bashi* No. 1, *Shinagawa* No. 2, *Kawasaki* No. 3, *Hodogaya* No. 5, *Totsuka* No. 6, *Hiratsuka* No. 8, *Okitsu* No. 18, *Mariko* No. 21, *Okabe* No. 22, *Fujieda* No. 23, *Nissaka* No. 26, and *Fukuroi* No. 28. Of these, five show alterations of the key blocks, and a corresponding alteration of seal to that of the *Hoyeidō* alone.

It is quite evident that when the two-volume edition was collated for publication, the *Hoyeidō* did not make up the set from the best prints. They seem to have acted as Turner did with his sets of "Liber Studiorum," and put in some good first states, mixed with other poor and later states, as reference to the copy which was Mr. Happer's will abundantly prove. Mr. Stewart's statement that "the bound two-volume edition . . . is generally taken as the standard for determining the first issue of plates found in different states" ("Japanese Colour Prints," p. 300) is therefore misleading. In his Hiroshige Catalogue, Mr. Happer made no such claim for it. The first published word about Mr. Happer having used it as a standard was made in the Kington-Baker Catalogue (Sotheby's, 1916), in which it is said: "These volumes . . . formed the standard for Mr. J. S. Happer in deciding on the states of the *Tōkaidō*

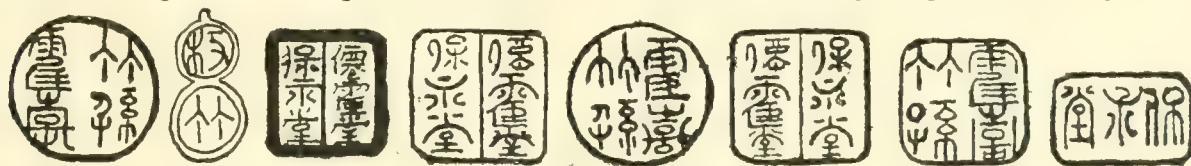


F—Silver, with label wrought with cast feet. Diameter, 31.8 cm. *Circa* 1725.
 G—Silver, wrought with cast feet. Diameter, 35.6 cm. *Circa* 1735.
 H, J—Silver, oblong, wrought, with temporary crest, 31.8 cm. by 39.4 cm.
 (Mr. Kurokawa)



A and B—*Saruhashi*, or "Monkey Bridge," by Hirashige.
 Forgeries

prints," which was true, but Mr. Happer's standard is not therefore to be "generally taken as a standard." Many things have come to light since that book was sold to discredit it as a standard, and, as was shown in the last article, there are other states of these prints of which Mr. Happer did not seem to be aware. Many collectors have been compelled to buy large numbers of copies of these prints in order to



FIGS. 1

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secure a few really fine impressions, and this was partly because of the poverty of the information available. Mr. Happer was too apt, in the absence of other evidence, to describe the prints he liked most, as first states. His evidence we have shown to be incomplete even on the *Tōkaidō*, and it was much more at fault on the *Kisokaidō*.

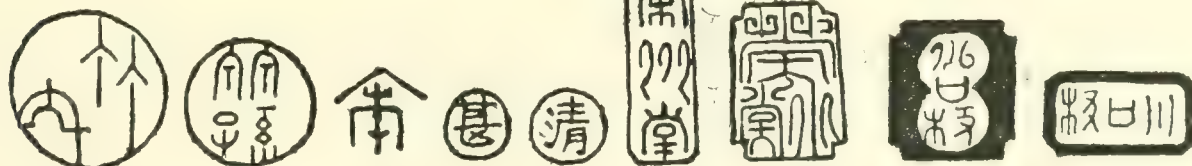
It has been sought to prove that different editions show differences in the sizes of the frames of the blocks, but such differences as occur have no definite meaning. *Nihon Bashi*, first and second states both measure 9 in. by $13\frac{7}{8}$ in., the third state $8\frac{3}{4}$ in. by $13\frac{7}{8}$ in. *Totsuka*, both states, $9\frac{1}{8}$ in. by $14\frac{1}{8}$ in. *Odawara*, fourth or fifth state (it is uncertain which), 9 in. by $13\frac{7}{8}$ in. *Chiryū*, both states, 9 in. by $13\frac{3}{4}$ in. As these are the principal differences to be found after measuring up the whole set, it is impossible to arrive at any deduction from them, beyond the fact that there are slight differences in the sizes of the frames; the usual size of the fifty-five prints being 9 in. by 14 in.

The first thing to be observed is, that on all original issues, with the exception, very curiously, of *Okitsu* No. 18, the circular seal *Kiwame* is to be found on the left margin, but this may also be found on some later issues.

scription *han*, "block," i.e., publisher, and *Take* below, Fig. 2; *Shinagawa*, *Senkakudō Hōyeidō*, Fig. 3 on the first state, and Fig. 2 on the second state; *Kawasaki*, *Senkakudō Hōyeidō* Fig. 4 on the first state, and Fig. 2 on the later state; *Totsuka*, *Tsuruki Takemago*, Fig. 5 on the first state, and Fig. 2 on the later state. By the help of these seals, any other shapes or combinations of the joint publishers may be read,

as for instance, the seal on *Hodogaya* reads the same as Fig. 3; *Hiratsuka* has a seal (Fig. 6) which is but the reverse of Fig. 4; *Okitsu* is the same as Fig. 5, and *Mariko* as Fig. 1; *Fujieda* (Fig. 7) only differs in shape from Fig. 5, and so on throughout those prints issued by the joint publishers. Those published by the *Hōyeidō* alone, bear seals of various shapes, but only three varying inscriptions, they are either *Hōyeidō* alone, as on *Kanagawa* (Fig. 8), or *Take-uchi* as on *Kambara* (Fig. 9), or *Take-mago* as on *Kusatsu* (Fig. 10). *Odawara*, in spite of its five states, has the same *Hōyeidō* seal throughout, except, that in one of its states, either the fourth or fifth (which, is uncertain—depending on alterations of colour rather than key blocks in the backgrounds), an extra mark appears (Fig. 11). All others of the set showing changes, either in colour or key-blocks, are unaffected as regards publishers' seals, all being from the firm *Hōyeidō* alone.

Many changes of colouring appear in various copies, but they are nearly all due to the caprice of the printer, for instance, on *Hara* the mountain may be found in grey, in pink, or green; on *Kambara* the upper sky is dark on some copies, light on others, with the reverses on the



FIGS. 9

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The next thing is the question of seals on the prints, which Mr. Happer has in some cases incorrectly rendered. To help to elucidate this puzzling problem, the seals are here shown:—*Nihon Bashi*, the circular seal *Takemago* *Tsuruki*, Fig. 1 on first and second states, on the third state, the gourd-shaped seal with top in-

lower sky; on *Kakegawa* much depends upon the lights and shadows on *Mount Akiha* in choosing a fine copy, while in *Ejiri* the delicate luminosity of the distance is sadly missing in some versions; these, however, are effects in printing, varying greatly in the numbers of impressions issued.

Probably an earlier set was that of the first *Tōto Meisho*, as the prints were signed *Ichiryūsai* instead of the later prenominal of *Ichiryūsai Hiroshige*. All first editions of this set

have a differently coloured frame, with a differently ornamented border surrounding it. Without one of these variously coloured borders any print must be considered a later issue. Besides these fancy borders, on the right-hand margins of five out of the ten is the inscription shown in Fig. 12—first the address, *Yedo Kiyōbashi Ginza Shichō-me*, then the *Kiwame* circular seal, followed by the name of the publisher, *Kawaguchi Shōzō*, whose business name was the *Yeisendō*; these are: “Evening Cherries,” *Gotenyama*; “End of Spring,” *Masaki*; “Cherries in Leaf,” *Sumidagawa*; “Sunrise,” *Susaki*; and “Full Moon,” *Takanawa*; the others have blank margins.

The earliest *Tama-gawa* oblong set with broken lines of red cloud, each print having three pieces across the sky, have for first editions the small circular trade mark *Marujin* (Fig. 13) for *Maruya Jimpachi*; later editions leave out the peculiar red clouds, and bear the seal of *Marusei* (Fig. 14).

The *Naniwa Meisho* set, first editions, all have a single line frame, the margins beyond have yellow and orange spots, and the long seal *Yeisendō* (Fig. 15) of the firm *Kawaguchi Shōzō* under *Kiwame*, on the blocks; the main point is the spotted margins.

In the *Kyōto Meisho* set of ten prints there may be found many differences, especially on the most justly admired prints of the set. All first editions have double-line frames, some of the later issues have only a single-line frame. There are not here, however, as in some sets, a number of well-defined alterations of key-blocks in the various issues, but there will be

issues leave it out. *Tsuten Kyō*, *Arashiyama*, *Shimbara*, and *Shijo Kawara*, have each the seal *Kawaguchi han* maintained through each issue; as, *Arashiyama* (Fig. 17), *Shimbara* (Fig. 18), *Shijo Kawara* (Fig. 19). On the right-hand margin of *Shimbara* are also the *Kiwame* seal above *Yeisendō* (Fig. 15), in blue. *Arashiyama* has simply the *Kiwame* seal on the right-hand margin, while *Shijo Kawara* has it on the left-hand margin. In some later issues the marginal seal is printed in black, but these are the prints of lesser importance. *Yodo-gawa* has on first editions the seal *Yeisendō* (Fig. 20), in red, under the artist's signature, with no marginal seal; the later editions have *Ichiryūsai* (Fig. 21) substituted, and a blue *Yeisendō* (Fig. 15) on the right margin in some cases, but in others the marginal seal is omitted. How little these points have been appreciated in the past may be gauged by the fact that the representations of this print, both in *Strange, Japanese Illustration* [PLATE 8] and in *Hiroshige Memorial Exhibition Catalogue* [PLATE 29], are taken from the later editions, not to mention many other such illustrations. *Gion-sha*, the gem of the set, has the seal *Ichiryūsai* (Fig. 21) under the artist's signature, but must also have the *Yeisendō* (Fig. 15) in blue on the right margin; in black it is a later issue. *Tadasu*, the fine rain scene, has on first editions the *Yeisendō* (Fig. 22) in red, altered on later issues to *Ichiryūsai* (Fig. 23). *Yase* has on first editions the *Yeisendō* (Fig. 22) subsequently changed to *Kawaguchi han* (Fig. 24). *Kiyomizu* has on first editions the *Yeisendō* (Fig. 22) on later copies altered to *Ichiryūsai* (Fig. 25); the first also has the blue seal (Fig. 15) on the right margin, omitted in the second. Some of the late copies of *Arashi-yama* and of *Kiyomizu*, forgeries—(there is no other term for them) sold by importers a few years ago at 2½d. each—are mere ghosts of the originals. A copy recently under observation of *Kiyomizu* had all the *Okamusa* tea-house on the left of the print omitted, yet it was pencilled “Artist's Proof.”

江戸京橋銀座丁目
川口正藏

FIG. 12

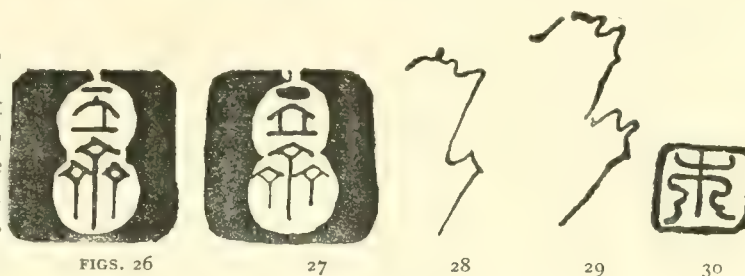


found a lessened care in production, which seems to have influenced the publisher *Kawaguchi*, at least to this extent, to differentiate editions by means of alteration of seal—for to what other purpose can we attribute such alterations? *Kinkakuji* has the seal *Yeisendō* (Fig. 16) in red under the artist's signature; some later

The high prices necessarily incident to the rare and more beautiful prints, inevitably tempt the forger to make imitations, and while people can be found ready to sell such imitations, and others gullible enough to buy them, the game will probably continue. It is necessary, for the protection of collectors, to expose the fail-

ings in these counterfeits; and yet one is forced to the conclusion that such exposures will simply lead to greater care being taken in the future with the same class of productions. One of the best forgeries extant, and very dangerous, in that the value of a genuine and original print runs to something over £100, is that of Hiroshige's *Saru-hashī*, or "Monkey Bridge" [PLATE A]. The copy from which the photograph was taken has been submitted to four Japanese dealers in prints, and two private connoisseurs, for judgment, and each, to say the least, was for a long time puzzled; that must suffice. A similar fraudulent copy is to be found reproduced in "The Heritage of Hiroshige," by Mr. J. S. Happer and Dora Amsden, but not as a forgery. Now one way of detecting this print is by observing that the man beside the horse's head, crossing the bridge, has a pipe in his mouth, but a little dab of green over the pipe converts it into a leaf of the adjoining trees, so that evidence may not be relied upon. The real tests are, however, very simple, and easily remembered, for although the whole of the block shows points convicting it of being false, few could detect them without

having an original beside it to compare with it. First note well the seal of the original *Ichiryūsai* under the artist's signature (Fig. 26), compare with the seal on the forgery (Fig. 27); secondly, note the nearest zig-zag line indicating the flowing stream where it terminates on the right-hand side, the original ends as in Fig. 28, whereas in the counterfeit illustrated, it takes the altered shape shown in Fig. 29.



The second and much poorer forgery [PLATE B] may be easily detected by the same line across the water, which is bifurcated, instead of being solid; the original trade mark of the publisher, *Tsutaya*, is omitted; and close to the left-hand bottom corner is the seal *Hitsuji* "Goat," Fig. 30. Was this intended as a latent joke on the buyer?

UNPUBLISHED CASSONE PANELS—III BY TANCRED BORENIUS

UNTIL but recently, Bernardino Fungai (c. 1460-1516) was chiefly remembered as the author of a number of devotional pictures—either big altar-pieces of the type of the *Madonna and Child with Four Saints* in the Siena Gallery¹ or modest-size half-lengths of the Virgin and Child—which are on the whole rather formal, soulless performances. A much more attractive side of his artistic personality is, however, revealed to us in a series of pictures of subjects from classical history and mythology: the first to restore some of these works to Fungai was Mr. Berenson,² an important addition to the group being subsequently made by Mr. F. Mason Perkins³; and Dr. Schubring has lately brought together much of the available material in a convenient form.⁴ Whether all the pieces given to Fungai by Dr. Schubring really are by him seems to me somewhat questionable—the examples I now have in mind are those in the Spiridion Collection in Paris (No. 487) and in the Seminario of S. Francesco at Siena (No. 484)

—but, on the other hand, he is doubtless right in associating with Fungai the two big cassone fronts in the Hermitage, previously given to Pinturicchio, and representing two scenes from the life of Scipio Africanus, viz., *Scipio, Massinissa and Sophonisba* (No. 485) and *The Continnence of Scipio* (No. 486).

It has, however, escaped Dr. Schubring that two side-panels which evidently must be connected with the Hermitage front panels are in existence. These were recognised as Fungai's already by Mr. Berenson, at a time when they were in the possession of Mr. Somers Somerset, of The Priory, Reigate: they have since passed into the collection of Mr. W. H. Woodward, by whose kind permission they are here for the first time reproduced.

These panels originally no doubt belonged to one and the same cassone: for they both illustrate episodes from the end of Scipio's life. In the first [PLATE, A] we have the scene when Scipio, brought up to answer various charges, rebuts his enemies by reminding them that the day is the anniversary of the battle of Zama, and announces his intention of going to the Capitol to return thanks to the gods—"DIIS

¹ Reproduced in Crowe and Cavalcaselle, *History of Painting in Italy*, 2nd ed., vol. VI. (1919), plate facing p. 2.

² See *Central Italian Painters*, 1909, p. 171 sqq.

³ See *Rassegna d'arte*, vol. XIII (1913), p. 126.

⁴ See Schubring, *Cassoni*, plates cxxiv-cxv.

HODIE GRATIA HABE[N]DA," as the inscription explains.⁵ The romantic notion of Rome in Fungai's day, as inevitably associated with ruins, is reflected in the one which is seen on the right, in front of the *tempietto* of the Capitol: and one immediately also notes what a very Siena-like silhouette is that of the buildings on the hill-top in the background.

In the other panel [PLATE, B] we see Scipio's life as a recluse in his country retirement at Liternum, meditating over his books, and surrounded by humble people whose calling is indicated by the inscription "LATRONES," while the words "INGRATA PAT[RIA]" suggest the trend of Scipio's thoughts—the very words, in fact, which occur in Livy's account of Scipio's

⁵ The incident is in Livy, lib. XXVIII, cap. LI ('... ego hinc extemplo in Capitolium ad Iovem optimum maximum Iunonemque et Minervam ceterosque deos qui Capitolio atque arci præsident, salutandos ibo, hisque gratias agam quod mihi et hoc ipso die et sæpe alias egregie gerendæ rei publicæ mentem facultatem dederunt'). Cf. Valerius Maximus, lib. III, cap. VII, §1e.

REVIEWS

NOTICIA SOBRE LA CERAMICA DE PATERNA. Per JOAQUIM FOLCH I TORRES. 47 pp. illust. + 4 Col. pl. Publicacion de la Junta de Museus de Barcelona. (Barcelona: Henrich i Ca.)

An authoritative account of the new type of decorated earthenware which has of recent years found its way into public and private collections from Valencia, was called for. The acquisition by the Barcelona Museums of a large collection of fragments principally from excavations made at Paterna in 1908, but also of some presented by Monsieur Paul Tachard, has enabled Dr. Folch i Torres, Director of the Barcelona Museums of Art and Archæology, to prepare a monograph which, although it claims to be merely an introduction to the subject, comprises besides the story of the finds, a valuable appreciation of the wares recovered and of their place in Spanish ceramics. That these excavations were rather unmethodically conducted by private individuals is unfortunate, because of the chronology and general bearing of the discoveries on the "El Testar" site. Their least claim to attention is that they establish the making of pottery of artistic quality at a town Eximenes mentions (1383) among Valencian ceramic centres as a producer of wares of the commoner kind. Then, as since, everything paled before the lustre turned out at the neighbouring Manises, and there has been some scepticism whether yet another category should be admitted to rank beside it and the not very well known Valencian blue-and-white.

The ceramic significance of this green and manganese decorated pottery may be estimated from the question Dr. Folch i Torres's study

last days.⁶ A delightful touch, in this as in the other panel, is the introduction of a multitude of animals and birds all through the composition.

The dimensions of Mr. Woodward's panels are (A) 58.1 by 69.2 cm.; (B) 61.6 by 71.1 cm. The dimensions of the Hermitage panels are not accessible to me at the moment, but from memory I should say they correspond very well with those of the two panels now described, which also in style are identical with the Hermitage panels. Perhaps some day the remaining pair of end panels will be found, enabling us to reconstitute the whole of a series of compositions which gives particularly striking evidence of the stimulating effect which the contact with Pinturicchio—who was settled at Siena from 1508 to 1512—had on Fungai's powers as an artist.

⁶ Livy, lib. XXVIII, cap. LIII: 'Vitam Literni egit sine desiderio urbis morientem rure eo ipso loco sepeliri se iussisse ferunt monumentumque ibi ædificari ne funus sibi in *ingrata* patria fieret.'

enables him to ask: whether it does not in fact represent Valencian ceramic art prior to the introduction of *obra de Malaga* in the early fourteenth century? The unglazed group of the Medina Azzahra pottery (as described in Señor Velazquez Bosco's monograph upon Medina Azzahra, e.g., p. 74) includes a tin-enamelled earthenware with ornament painted in green within black outlines (tenth century). Dr. Folch i Torres definitely attributes (p. 27) a green and manganese ware to that celebrated Andalusian site.

At Paterna, the location of the ceramic remains exactly corresponds to *data* afforded by one of the Manises documents of 1411, whence it followed that the pits formed by the extraction of the clay were afterwards filled in with "wasters" and ceramic rubbish; the excavations revealed not only the pits and their fillings but the remains of about a score of kilns and of implements for firing vessels. The wares brought to light, Dr. Folch i Torres divides into three groups: (1) Pots of "Arab" shape and ornament, their earthen surface decorated with asymmetrical lines in manganese; (2) fragments of little jars decorated in green and manganese upon tin enamel; (3) earthenware with ornamentation in manganese showing blackish beneath green glaze. An upper stratum of soil was rich in blue and white fragments, showing a tendency to imitate, if poorly, Valencian pottery of the kind. One piece suggests an art, in its power of figure design totally different from that imported in the early fourteenth century by the *obra de Malaga* craftsmen. Valencia



A—*Scipio and his Accusers*, by Bernardino Fungai. Panel, 58.1 cm. by 69.2 cm.
(Mr. W. H. Woodward)



B—*Scipio at Tivoli*, by Bernardino Fungai. Panel, 61.6 cm. by 71.1 cm.
(Mr. W. H. Woodward)

was a prolific forcing ground of decoration, and if there is hardly sufficient evidence yet published to demonstrate the relationship in this respect of the green-and-manganese to the earlier lustre, the geometrical and leaf-decoration of one series of Paterna dishes yet approximate to lustre styles which may be supposed to have inherited something of the original *Malaga* ornament. Dr. Folch's announcement that his Museum has acquired important material from excavations at Manises warrants the hope that the subject of the Valencian lustre of the fourteenth century may ere long receive treatment at his hands. His main conclusion as regards the art of Paterna is most important. At this centre, possessed, before the local advent of lustre, of a process embracing not merely tin enamel but a technique akin to that of the pottery of Medina Azzahra and of Medina Elvira (Cordovan Khalifate, tenth century), Spain exhibits a later development of an art that was Mediterranean in its dissemination and, as we know it, Byzantine.

The monograph is well illustrated and it includes colour reproductions of lustred (Manises), as well as unlustred pottery in the Barcelona collection. So perfect appear the Paterna examples that speculation will, we think, inevitably arise concerning the extent to which these have been restored. Another point. We respectfully submit that it would be a convenience—certainly so to foreigners—were Spanish antiquaries to make use of a consistent terminology for majolica. Assumably it is too late in the day to employ *barro vidriado* exclusively for glazed earthenware, leaving *barro esmaltado* to denote the pottery with opaque, stanniferous enamel. Dr. Folch i Torres writes in Catalan, but the description of the second group of Paterna wares (p. 12) “. . . gerres amb engalbe blanc d'estany, decorades amb verd i manganès sense esmalt” verges on the ambiguous.

A. V. D. P.

ASIATISCHE MONUMENTAL PLASTIK, by KARL WITH. pp. 12 + 48 illustrations. INDISCHE MINIATUREN, by SATTAR KHEIRI. pp. 17 + 48 illustrations. Vols. 5 and 6 of ORBIS PICTUS. (Ernst Wasmuth A.G., Berlin.) M. 16.50.

Collections of reproductions such as these, competently edited and reasonable in price, are unfortunately rare in this country, especially when they deal, as here, with subjects rather off the beaten track. Neither intended nor adequate for students, they nevertheless provide very useful and suggestive introductory surveys, provided that the editing is satisfactory. Dr. With's name gives some guarantee that the various types of Bhuddist sculpture should be adequately represented; and makes it hard to understand the omission of Gandhara and later Indian examples, and the occasional selection

of photographs which do not show clearly characteristic features, such as the oval background of certain Japanese figures. Also, the entire absence of dates frustrates even a tentative solution of the many problems suggested by the illustrations, such as the character and direction of the main streams of Bhuddist culture. Professor Kheiri is more precise and helpful; but his illustrations are limited to examples from the Berlin Museum, mainly of the seventeenth and eighteenth centuries. These show the characteristics of later Mogul Art, and the development of the characteristic Indian style which found perhaps its best expression in realistic portraiture. But there is no representative of the interesting group of Rajput and Himalayan paintings, related (though distantly) to the Ajanta frescoes and so representing an older tradition than the secular, courtly art of the Moguls.

W. G. C.

DER BAROCK ALS KUNST DER GEGENREFORMATION, by WERNER WEISBACH. 232 pp. + 99 illustrations. (Berlin: Paul Cassirer.) M. 80.

The re-awakened interest in the art of the Baroque has for some time been reflected in the number of works treating of various aspects of that subject which have been issued especially in Germany and Italy—either monographs dealing with individual artists or schools, or else books in which the material is envisaged from a more general point of view. Dr. Weisbach's attractive and well-produced volume belongs to the latter group, and treats, as its title indicates, of the Baroque as the art of the Counter-Reformation, a subject of which a masterly sketch has been given, many years ago, in the pages of Jacob Burckhardt's *Cicerone*. How the art of the Baroque reflects the tendencies and emotional content of the Counter-Reformation, is demonstrated with the aid of an extensive acquaintance with the works of art of the period, as well as with the performances of its literary exponents. One by one, the author analyses the constituents of the art of the Counter-Reformation, the heroic element, mysticism, eroticism, asceticism, and horror. A perusal of Dr. Weisbach's book enriches one with many illuminating points of view regarding a phase of art, for the study of which the older English collections contain a quantity of valuable material, still waiting to come in for due consideration and appreciation.

T. B.

LES DESSINS DE NICOLAS POUSSIN. Paris: Société des Amis du Louvre. (Prospectus.)

It is hardly necessary in these columns to lay stress on the enormous increase of prestige which the art of Poussin has latterly achieved among artists as well as amateurs. We may quote, however, as a symptomatic fact, the publication, within a short space of time, of three im-

portant monographs of this master; and it is now announced that the *Société des Amis du Louvre* is contemplating an even more ambitious undertaking—namely, the publication of a *Corpus* of the drawings by Poussin, akin to those which already exist for artists like Rembrandt, Dürer, etc. MM. Paul Alfassa and Louis Demonts are at the head of this enterprise, which will be welcomed by all lovers of drawing in whose estimation the graphic work of Poussin has always held a special place. A prospectus with an excellently reproduced specimen plate has just been issued: the idea is to bring out annually for four years reproductions of 100 drawings, making a total of 400 reproductions, the annual subscription being 900 francs. We commend the undertaking to the support of all concerned, noting more especially of what value these admirable reproductions of supreme examples of draughtsmanship will be to art schools. The edition will be limited to 200 copies.

T. B.

MATTHIAS GRÜNEWALD. By AUGUST L. MAYER. 92 pp., 68 plates. (Munich: Delphin Verlag.) M. 27.60.

Dr. Mayer's volume appeals to all art lovers who wish to acquaint themselves rapidly with the life and work of the great Aschaffenburg master. The letterpress is concise and accurate and the illustrations excellent. The reproductions of details of the Isenheim Altar may be singled out as especially valuable through enabling one to gain an intimate knowledge of one of the most stupendous performances of German art; while a word of commendation is also due to the inclusion of reproductions of almost all the existing drawings by Grünewald.

T. B.

A MONTHLY CHRONICLE

JAPANESE PRINTS.—The value of Oriental prints and paintings towards an appreciation of the world's pictorial art has long been recognised in Western art circles. It but remained to impress the same upon the minds of the art-loving public. It was, therefore, a matter for congratulation that the trustees of the British Museum decided some time ago to arrange for a series of exhibitions of Japanese prints, commencing in the winter of 1920 with one broadly covering the ground to be traversed in detail during succeeding winters. That exhibition furnished a general survey of Japanese colour-prints from the end of the seventeenth century to 1858. The present exhibition deals with the period c. 1680—c. 1780, roughly covering a hundred years, and comprising the work of the Primitives, Harunobu and Koriūsai; together with contemporary paintings of the Ukiyo-ye School, picture-books, and a selection of Chinese colour-prints—the whole arranged in

ART PRICES CURRENT. 1915-16. Vol. III. G. INGRAM SMYTH. 430 pp. (*Art Trade Journal*.) £3 3s.

To render this valuable series complete after the war time interruption, the publishers intend to issue additional volumes at short intervals. The book is very well edited; sales are given in chronological order with prices, and there are four indexes which make rapid reference to any item possible. An invaluable handbook.

PRINT PRICES CURRENT. Vol. III. F. L. and E. L. WILDER. 375 pp. (Wilder.) 27s.

This is a workmanlike book. Careless auction catalogue notes have been edited where necessary. It consists, like last year's volume, of a list of the prints sold by auction in London, Glasgow and Edinburgh, and includes dates and prices. The record is alphabetically arranged and an excellent index is added.

MEDICI SOCIETY PRINTS. THE BOY IN RED, by VIGÉE LE BRUN (Wallace Gallery), 27s. 6d.; GIRL READING A LETTER, by VERMEER (Dresden Gallery), 30s.; ISRAELITES GATHERING MANNA, by ERCOLE DE ROBERTI (National Gallery).

The first of these prints is somewhat spiritless and mechanical in colour rendering, but is printed with the Society's usual care. In the second, Vermeer's very subtle surface qualities are imitated up to a point with success. The print is a pleasing one and quite as successful as the other Vermeers in the series. It says much for the enterprise and seriousness of the Medici Society that they should have undertaken to reproduce Ercole de Roberti's superb and subtle work. The problems which confront the colour printer in this case, problems due to time as well as art, are immense. Considering these, the print is a great success.

R. R. T.

chronological order. The importance of such exhibitions cannot be over-rated. They display a phase of Oriental art otherwise inaccessible to the general public, besides affording those who have already learnt to appreciate it an opportunity of enlarging their knowledge and providing invaluable aid to art students in general. They enable us, moreover, to form a just interpretation of an art so different from our own in its aims, conventions, and limitations, albeit so replete with interest, rich in beauty, and deserving of close study. Further, they broaden our conception of line-values and colour-harmonies, demonstrate the possibilities of aerial perspective, and emphasise the advantage of subordinating detail to the main theme—all of which we can ill-afford to ignore. Students of Oriental art are looking forward with the keenest interest to the developments of this series of exhibitions.

J. J. O'B. S.

INDEPENDENT GALLERY.—This exhibition not only well maintains the high standard of its pre-



A—*The Agony in the Garden*, by Raphael. Panel, 24.1 cm. by 27.9 cm. (Burdett-Coutts Collection)



B—*A Water-Mill*, by Hobbema. Canvas, 39.4 cm. by 52.1 cm. (Burdett-Coutts Collection)

decessors, but has a special interest of its own : for it represents from birth to maturity that side of Post-Impressionism which springs most directly from Cézanne. By the master himself are a characteristic pencil drawing and a water-colour; there is a Ganguin pastel of the late Tahiti period which combines broad statement of form with exceptionally rich and vibrant colour; and a Van Gogh, *The Mower*, shows the nervous vitality of his draughtmanship, which contrasts so sharply with the weak generalisation of Millet's *Vagrant* hanging near. The dominant characteristic of a very representative (save for the absence of Derain) group of more modern work, is sobriety of outlook and treatment. Time has made the revolutionaries of yesterday appear the traditionalists of to-day; and confidence and certainty have replaced necessary experiment and exaggeration. There is little here to shock the sensibilities of a past generation, except, perhaps, Segonzac's palette knife. But time will soften the asperities of that, and leave untouched his sombre colour harmonies and subtle tone relations. In the one Matisse, the painter of ten years ago would be hard to recognise, were it not for the spacing and the delicate subtle colour. Fauvism, in fact, finds its real representation in the skilful but mannered red chalk studies of the nude by L.-A. Moreau. Marchand, on the contrary, is less restrained than usual in his colour, which in *The Harbour* is forced to dangerously near a poster convention. But *The Viaduct* and a group of drawings exhibit admirably his power of massive design and feeling for space. Friez has been better seen than in the two skilful water-colours in a scheme of blue and green. Disappointing, too, are the gay but incoherent Signacs, and the frittering away of Dufresne's sense of colour on pastiches of Persian miniatures. Very interesting is a group of drawings in pen and ink and water-colour by Vergé Sarlat, an artist practically unknown in this country. Sometimes, as in *The Seine*, he is akin to Muirhead Bone; elsewhere, notably in the delightful *Kitchen*, his art resembles that of the seventeenth century Dutchmen in its technical resource and completeness of expression, but has a delicacy and distinction of its own. An interesting experiment is the hanging of some English work beside that of the French-

men; and very well it comes out of the comparison. Mr. Roger Fry's two accomplished drawings show a more personal art and a closer union between vision and technique than he has yet achieved; and Mr. Duncan Grant's *Still Life* with its fine colour, plasticity and design is a notable achievement marking emergence from a period of experiment.

W. G. C.

WHITECHAPEL ART GALLERY.—If there is one art for the rich and another for the poor, the poor for once need not grumble at the distinction. Nowhere in town should we have any right to expect so well-mixed a show as that now open in the above gallery. There seems to be something in the lowly air of Whitechapel that soothes the mutual enmity between the lion and the lamb, and West End Jekylls find it possible to enjoy there in a rare spiritual calm work before which they are accustomed to hold up their hands in horror; even Mr. Hyde dabbling viciously in Modernism becomes benevolent. The present exhibition is nothing if not catholic. The visitors travel in the twinkling of an eye from Brangwyn to Gertler and from Muirhead Bone to Roger Fry, seemingly none the worse for the journey, while Sickert and one or two others form a meeting ground for all. Nearly 200 pictures are hung and the walls are not crowded. Though we have seen many of these works before, they seem fresh in that company. The promoters have done well to contrive so great a gathering of forces, and we hope that East will remain east after West has ceased to be west.

APRIL EXHIBITIONS include an important exhibition of the art of Crome at the "Tate" Gallery; a collection of drawings by Crome, Cotman and others of the Norwich school, and etchings by Crome, also woodcuts by Lucien Pissarro, J. D. Batten and other modern English artists, at the Print Room, British Museum; drawings and etchings by Walter Greaves, etc., at the French Gallery; the Women's International Art Club at the Goupil; modern art at the Grosvenor; French and English drawings and paintings at the Independent; Havard Thomas's sculptures at the Leicester; pictures by old Masters and Chinese carvings at Messrs. Spink and the above-mentioned exhibition at Whitechapel.

R. R. T.

LETTERS

EPHEMERAL DISCUSSIONS.

SIR,—It is in the best interests of art that every aspect of it should be considered, discussed and debated, for freedom of opinion is what keeps it fresh and healthy. To many of us the more vigorous, outspoken and combative a controversy is the more it attracts, especially

if it be brilliant in form and effective in argument.

Yet I believe I am not alone, and I hope I am not lacking in a sense of humour, when I venture to doubt whether some of the controversies, which have recently become a more prominent feature of the BURLINGTON MAGAZINE, have

found their proper place in its pages. There are fortunately daily and weekly periodicals of high standing willing to devote considerable space to questions of art in which, as we all know, these discussions and correspondences would and do find appreciative and amused readers. But the BURLINGTON MAGAZINE is, I submit, not the best place for them. It has a long and honourable tradition of scholarship, learning and research, and its contributions, whether treating of old or modern art, should continue to aim at dealing with questions of general and permanent rather than of particular and ephemeral interest. To some they may seem dull and ponderous, but to others they may appear serious and weighty. We even bind our monthly parts with respect and with faith in their value for future reference. The daily and weekly periodicals we enjoy keenly but do not keep. There is a place for everything.

And the BURLINGTON MAGAZINE, in the hands of a succession of distinguished editors, has won such an international position both in Europe and America as the most responsible art magazine produced in England, that it is the more essential to exclude as far as possible from pages read throughout the world all personal, momentary and local elements. Only if it continues to fill this its true part in the art literature of our time will it worthily maintain its position, as all who wish it well would desire.

Yours faithfully

ROBERT WITT.

[Sir Robert Witt is aware, we believe, of the eagerness with which we shall always welcome any suggestions and criticisms he may be so kind as to make. He probably knows also how strongly we sympathise with the general position he adopts in his letter. We cannot help pointing out, however, that in former years, especially during the very able editorship of Sir Charles Holmes, a host of "ephemeral" and a good many controversial subjects were dealt with. Later that custom was allowed to drop. In reviving it we have dealt perhaps three or four times with a number of "ephemeral" questions such as the fate of the City Churches and the policy of the Public Galleries. Such subjects seem to us to be of the greatest importance, and it is precisely because they are not dealt with properly in the weekly and daily press that we are compelled to devote the little space we can afford to them in our columns. We do not suppose that we have devoted during the whole period as many as half

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street, Burdett-Coutts' Collection. MAY 4th and 5th, pictures and drawings. MAY 8th, engravings and unframed drawings. MAY 9th, 10th, and 11th, porcelain and objects of art. MAY 12th, silver plate and lace. This remarkable collection,

a dozen pages to subjects that could conceivably be classed as ephemeral and controversial.—
EDITOR.]

THE WORK OF MR. JAGGER.

SIR,—With regard to my letter in your last issue entitled "The Sad Case of Mr. MacColl," it has been suggested to me that my criticism of Mr. Jagger's work bears a construction which I certainly never intended, namely, that I accused him of aiming at titles, honours and wealth. I have no knowledge of Mr. Jagger personally, and should have no right to make such an accusation. In so far as my words may have given rise to that idea, I tender him my sincere apologies. What I meant and ought to have expressed more clearly was that his talent is of a kind which almost inevitably attracts success of this sort—a talent which, I conceived, stood in no need of patronage from the BURLINGTON MAGAZINE. I added, having in mind how often in the past my prophecies of similar success for beginners had come true, that my opinion of his work might be in itself an indication that this good fortune would befall him. I have no reason to suppose that it will be anything but a pleasing accessory to his career.

Yours faithfully,

ROGER FRY.

THE LIBRARY AT S. KENSINGTON.

SIR,—I am sure that every student who has, like myself, enjoyed the advantages of the Art Library of the Victoria and Albert Museum must realise its unique educational value. It alone among our great public libraries offers unlimited opportunities of art study and research three nights a week to those whose occupation renders it impossible to avail themselves of its resources within ordinary week-day hours.

I now learn that it is proposed, on grounds of national economy, to close the library every day at 5 p.m. This, I venture to think, is one of those "penny wise, pound foolish" policies in which our Government indulge whenever public irritation over heavy national expenditure threatens to take practical effect.

When during the war rigid economy was imposed, amid the perils of air-raids, the library remained open on three nights in the week till 10 p.m., and only those whom National Service engaged in the day-time can appreciate the boon.

Yours faithfully,

FRANCIS M. KELLY.

mainly brought together by the Baroness Burdett-Coutts, is a monument of the Victorian Age. Portraiture of the English eighteenth century is very strongly represented; and though in some cases (such as the four portraits of Shakespeare) its interest is purely iconographical, in others it affords charac-



C—*The Campagna at Rome*, by Nicolas Poussin, Canvas, 0.95 m. by 1.3 m. (Burdett-Contt Collection)



D Frame by Grinling Gibbon. Carved lime tree



E The Companion Frame to *D*



F Chair, walnut, one of a set of six. Circa 1740



G—Armchair, walnut, one of four.
Restoration period, circa 1670

teristic and even remarkable examples of the painters concerned. Hoppner's *Pitt* (the archetype of a whole group of copies and replicas) puts him on a level with Lawrence, as represented here by *The Duke of Clarence* and *Lord Minto*; Raeburn's *Scott* shows most of his better qualities; Sir Joshua's *Dr. Armstrong* has the merits of his *Dr. Johnson*, and *The Mob-Cap* displays the droll fancy in which he occasionally indulged. Gainsborough is less happily represented by a *Portrait of a Gentleman*. A little panel, *An Auction at Christie's*, attributed to Hogarth, shows delicacy of colour and charm of handling. Among portraits of the French school is one attributed to Largillière, of the still unidentified lady and child, who appear in a group by the same painter in the Wallace Collection. Landscapes include two noteworthy Hobemas, a *Castle on a Canal* and a *Water Mill* [PLATE I, B]. Of the first rank, in its massive, close-knit design and unified colour, is the large Poussin, *The Campagna at Rome* [PLATE II, C. See also Smith, 340]. This belongs to his late middle period, and is related to the National Gallery *Phocion*. Some of the handling suggests a rather earlier date than that picture. Of even greater interest is that rarity in a private collection, a small panel, *The Agony in the Garden*, by Raphael [PLATE I, A]. This forms part of the predella of an altarpiece, painted in 1504-5 for the nuns of St. Antony, Perugia, which was at one time lent to the National Gallery, and now hangs in the Metropolitan Museum of New York. Another panel of the predella is in the National Gallery; others are at Dulwich and in Boston, U.S.A. Like the altarpiece, the *Agony* shows Perugino's influence in its setting, but the emergence of Raphael's individual art in the figures and colour. Passages of exquisite beauty, such as the apostles to the left, are combined with others, notably the head of Christ, difficult to understand. Miniatures form a small but interesting group, which includes five portraits of members of the Digby family by Peter Oliver, and remarkable examples of Jean Petitot's perverted ingenuity in the use of enamel. Among the furniture is an admirable Louis XV cabinet and cartonniers, stamped with the name Cuvelle, lacquered in Chinese style with ormolu mounts by Caffieri. This example may help to settle the provenance of some disputed pieces in public galleries. The considerable collection of porcelain includes Chinese and European examples, in the latter of which the late phases of the Rococo predominate. Two Dresden figures in Chinese costume, a Sèvres dessert service, 1779-81; and a Swansea dinner and dessert service, painted by Billingsley, are among the more interesting pieces.

W. G. C.

MESSRS. SOTHEBY, WILKINSON & HODGE, 135, New Bond Street. APRIL 27th, antiquities and mediæval objects, property of Sir Arthur Evans, F.R.S. A most beautiful collection of well-chosen pieces, including many Roman and some ancient Greek glasses, such as the remarkable cup (74) of light green glass and ring handles with Greek inscriptions, and the important tall glass with ornament in relief (75). There are also rare Teutonic glasses of fifth to sixth centuries A.D. and a number of rare gold objects. May 15th to 17th, Burdett-Coutts' Library. On the third day the sale will be confined to autograph letters and documents. We need not remark on the great general and literary importance of this collection. Among the many fascinating lots the following may be mentioned as of special interest to students of art: the Janina collection of Greek and Biblical MSS. (167-231). A large collection of drawings, engravings, etc., of Garrick and his contemporaries, the catalogue including a drawing of the dramatist by Gainsborough (245). Hafiz Diwan. A Persian MS. on 163 leaves with two illuminated Sarlous, 1540 A.D. (262).

R. R. T.

MESSRS. KNIGHT, FRANK & RUTLEY, in conjunction with MESSRS. HUMBERT & FLINT, on JUNE 7th, 8th and 9th, will dispose of the contents of Cassiobury Park, Watford, by auction sale at the house. The chief interest of Cassiobury centres round the carvings of Grinling Gibbon, in which the house

is remarkably rich. The larger proportion of this work is an integral part of the rooms themselves, and, while it is removable (similar carvings were sold from Holme Lacy in 1909), it is to be hoped that these examples of the wood-carvers' art will be allowed to remain in situ, to be sold with the house itself. Two good specimens of Gibbon's work can be seen in the pair of picture frames illustrated on the accompanying PLATE III, D and E, which will be included in the sale of the furniture. They show the great wood-carver at his early and best period. Gibbon must have worked at Cassiobury between 1675 and 1677, as, in the latter year, when the Earl of Essex was recalled from the Lord Lieutenancy of Ireland by Charles II, the house must have been nearly, if not quite finished. We can learn a good deal about both Gibbon and Cassiobury from John Evelyn's Diary. It was Evelyn who may claim to have discovered Gibbon, whom he found working in a miserable thatched house close to Sayes Court at Deptford, on the 18th of January, 1671. The carvings at Cassiobury, therefore, belong to Gibbon's early career, when his fame as a wood-carver had still to be established, and when he would have devoted all his skill and genius to work entrusted to him by a patron as influential as the Earl of Essex. Evelyn visited Cassiobury in 1680, and refers to the house and the "excellent carving by Gibbons" which it contains. He also mentions other work, such as mantels of Irish marble "brought by my Lord from Ireland," but these have disappeared, probably at the time when James Wyatt laid his heavy hand on the house and introduced that travesty of the Gothic style which was the fashionable mode in the first years of the nineteenth century. The carving work of Grinling Gibbon, especially that which he executed between 1675 and 1680, before his style became mannered, is brilliant in conception and design. He was the first to realise natural forms in soft lime tree cut with all the delicacy of nature (in some cases a breath of air will cause his leaves to shiver) but yet possessed of the necessary strength of material. Another important point in his early work is the evidences of each form, bird, leaf or flower being carefully studied from actual models, and the whole composition designed and modelled before being finally cut in wood. A close examination of the pair of frames in the accompanying plate will show how true this is. Two interesting chairs from the house are also illustrated. The first [PLATE III, F] is one of a set of six, in English walnut, and shows the transition from the hoop-back of Queen Anne days to the flattened top rail, and also the general style of 1740 in the cabriole legs curling at the top over the seat-framings, and with carved "aprons" between the legs, a style which Thomas Chippendale borrowed so freely and adopted as his own manner. The second chair [PLATE III, G], one of four, is in the fine style of the Restoration, also of walnut, and beautifully carved. This pattern appears to have originated after 1660 and to have persisted only for a space of about thirty years. These Restoration chairs vary from the very fine to the crudest possible quality. It was a style which was very prolific while it lasted. These chairs from Cassiobury—which may have been made for the house—are of high quality, unusual in detail and well carved.

H. C.

MESSRS. PUTTICK & SIMPSON, 47, Leicester Square. Early in MAY, collection of MSS., including the *Horæ Beatæ Mariæ Virginis*, a richly illuminated Book of Hours on vellum, with illuminated borders and ten miniatures, bound in green velvet with old vellum lining; French, early sixteenth century. Originally presented by Antoine de Bourbon, King of Navarre, to Renée Gruel, governess of his daughters. Property of the late Earl of Dartrey.

C. G. BOERNER, Leipzig. MAY 8th, duplicate engravings, comprising many valuable examples from a famous public collection. MAY 9th—12th, collection of engravings, the property of Dr. Julius Hofmann, of Vienna. About 2,000 valuable examples dating from the fifteenth to the nineteenth centuries and affording a comprehensive survey of all the European schools of engraving.

GALLERY AND MUSEUM ACQUISITIONS.

NATIONAL GALLERY.

LUCAS VAN LEYDEN. *Portrait of an Unknown Man*. Presented by the children of the late Rt. Hon. Lewis Fry.

NATIONAL GALLERY, MILLBANK.

JOHN FLAXMAN. *Woman and Child*. Drawing. Purchased.

SIR RICHARD HOLMES. *The Monk*. Drawing. Presented by Sir Charles Holmes.

A. BOYD HOUGHTON. *Punch and Judy*. Oil. Purchased. J. M. LARON. *A Hunting Party*. Drawing. Presented by Capt. H. Reitlinger.

PAUL MAITLAND. *Cheyne Walk: Corner of Beaufort Street*. Purchased.

R. B. MARTINEAU. *Picciola*. Oil. Presented by Miss Martineau.
 WALTER SICKERT. *Marengo*. Oil. Purchased.
 MRS. A. L. SWYNNERTON. *Oreads*. Oil. Presented by J. S. Sargent, Esq., R.A.

NATIONAL PORTRAIT GALLERY.

The acquisitions marked * were bequeathed by the late Mr. G. Milner-Gibson-Cullum, F.S.A.

*ARTIST UNKNOWN. *George Monck, 1st Duke of Albemarle, K.G.* 1608-1670. Naval and military commander, Miniature on copper. Miniature Cases.

*ARTIST UNKNOWN. *Sir Thomas Gargrave*. 1495-1579. Statesman; Speaker of the House of Commons, 1559; and Vice-President of the Council of the North. Panel. Room I.

*ARTIST UNKNOWN. *Prince Charles Edward Stuart*. 1720-1788. In Polish costume. Room XVII.

ARTIST UNKNOWN. *Henry, Duke of Gloucester, K.G.* Brother of Charles II. Oil painting. Presented by the Viscount Dillon, D.C.L., Chairman of the Trustees. Room XIV.

*SAMUEL COOPER. *George Fleetwood*. Fl. 1643-1660. The regicide. Miniature. Miniature Cases.

*C. A. DU VAL. *Thomas Milner-Gibson, P.C.* 1806-1884. President of the Board of Trade, 1859-65 and 1865-66. Water-colour drawing, 1843. Room XXIX.

*DAVID DES GRANGES. *Charles I.* 1600-1649. Miniature. Miniature Cases.

*BERNARD LENS. *Martin Folkes, P.R.S., P.S.A.* 1690-1754. Antiquary. Miniature. Miniature Cases.

P. MAZZOTTI. *John Crome*. 1768-1821. Landscape Painter. Plaster cast from a bust. Presented by Professor Sir C. S. Sherrington, G.B.E. Room XXVII.

W. E. MILLER. *George Rolleston, M.D., F.R.S., F.R.C.P.* 1829-1881. Linacre Professor of Anatomy and Physiology at Oxford, 1860-81. Crayon drawing, 1877. Presented by Sir Humphrey Rolleston, K.C.B. Room XXIX.

PAUL VAN SOMER, After. *Charles, 2nd Baron Howard of Effingham, 1st Earl of Nottingham, K.G.* 1536-1624. Naval and military commander, statesman and ambassador; Lord High Admiral in command at the defeat of the Spanish Armada. Painting. Deposited on loan by the Baroness Lucas. Room XIII.

BRITISH MUSEUM.

PRINT ROOM.

DRAWINGS.

CORREGIO. *Study of Children* (chalk), from the Pembroke Collection. Presented by Louis C. G. Clarke, Esq.

G. STRAUCH. *Portrait of H. W. Behaim*; red and black chalk.

A. LEPÈRE. Two sketches of Angers (pen and bistre), and two landscape compositions in black chalk.

PRINTS.

Silver Plate, partly gilt, with a representation of the Fall of Man, engraved with the punch in the manner of Kellardaler. Anonymous German work, about 1550-70; formerly in the collection of F. Lippmann. Presented to the Print Room by Sir Martin Conway, M.P.

C. H. BASKETT, R.E. Five aquatints.

F. ENDELL. Set of wood-engravings from Greek mirrors in American collections.

E. D. FRENCH. Forty-six bookplates, including twenty-five engraver's proofs. Presented by the Grolier Club.

COL. R. GOFF, R.E. Thirty-nine etchings, presented by the Artist in continuation of a complete set of his etchings previously presented, in two instalments of 100 each, to the Department.

ETHEL KIRKPATRICK. Two woodcuts printed in colours. Presented by the Artist.

C. MERVON. *Adresse de Rochoux*. Delteil 87, first state. Presented by H. J. L. Wright, Esq.

W. P. ROBINS, R.E. Four etchings and dry-points.

E. STODART. Seven stipple engravings of about 1890-1900, some printed in colours, after Cosway and Edridge. Presented by F. B. Daniell & Son.

LEON UNDERWOOD. Fifteen etchings, including several experiments in surface printing and printing in white. Presented by the Artist.

ORIENTAL PRINTS AND DRAWINGS.

SHUNMAN. *Girl Washing Linen in the Tamagawa Stream*. Painting. Japanese.

JAPANESE PRINTS.

HARONOBU. *Lady and Maid*. Presented by Charles Ricketts, Esq.

HIROSHIGE. *Mitono*, one of the Kisokaido set; and *Dawn at the Yoshiwara Gate*.

HOKKEI. *Kintoki trying his Strength*; double surimono.

KIYONAGA. *Girls on a Verandah by the Sea*.

UTAMARO. *Parody of the Chiushingura Play*, containing a portrait of the artist.

YEISHI. *Two Girls by the Sea-shore*.

BRITISH AND MEDIEVAL ANTIQUITIES.

Dish, late SASSANIAN, silver, with the Persian bird-tailed monster. Presented by the National Art-Collections Fund.

CARADOSSO, attributed to. Plaquette, with the Rape of Ganymede.

CERAMICS.

Panel of wall tiles. 14th-century work. Decorated in graffiti with scenes from the Childhood of Christ as described in the Apocryphal Gospels. Joint purchase, aided by contributions from National Art Collections Fund.

Tile, PERSIAN pottery, with hawking figure in relief. Presented by H. Nelson Wright, Esq.

Vase of CHINESE porcelain with splashed glaze imitating Canton stoneware. Presented by H. E. Rhodes, Esq.

VICTORIA AND ALBERT MUSEUM.

(The acquisitions marked * are not yet on exhibition.)

CERAMICS.

Porcelain bulb-bowl, bearing in Chinese characters a date corresponding with A.D. 1341 in underglaze red. Presented by Henry B. Harris, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*ALMA-TADEMA, SIR L. Study for a picture. Presented by the Misses Alma-Tadema.

*ANDERSON, PERCY. Original designs (18) for stage costumes. Presented by Miss Viola Tree, Mr. R. D'Oyly Carte, Mr. Oscar Asche and Miss Lily Brayton.

*FORAIN, J. L. *Etude de Jeune Femme*. Lithograph. Presented by J. Simpson, Esq.

*LUMSDEN, E. S., R.E. Thirteen proofs of a series of etched portraits.

LIBRARY.

A Volume containing a collection of 223 original letters mostly addressed to W. P. Frith, R.A., and his wife during the years 1842-1895, the majority by notable artists and authors, including Millais, Landseer, Boughton, Eastlake, Maclise, Leech, Tenniel, Gilbert, Leighton, Dickens, Wilkie Collins, Forster, Trollope, Lord Lytton, Shirley Brooks, etc.

METALWORK.

Silver Watch with a figure of Painting in relief. Made by Froment Meurice for Thomas Creswick, R.A., in 1867. Presented by Miss L. Frith.

Pair of pewter Communion-cups. ENGLISH; eighteenth century. Presented by R. W. M. Walker, Esq.

Pair of Stirrups, iron damascened with silver. CHINESE; 17th-18th century.

PAINTINGS.

*M. BIRKET FOSTER. Sketchbook with thirty leaves.

*J. BYRNE. *A Landing-Place*. Water-colour drawing.

*D. COX. *Scotch Firs*. Water-colour drawing.

*W. LEE-HANKEV. *Madame La Ménagère, Etapes*. Water-colour drawing. Presented by G. E. Hodgkinson, Esq.

*S. CURNOW VOSPER. *A Breton Interior*. Water-colour drawing. Presented by the Artist.

WOODWORK.

Oak Panel from a bedstead inscribed: YOUNG.FILLUP.PUT-TICK.HIS.BED.STED.ANO.DOMNI.1659. Given by Mrs. Edward Douty. W. 4-1922.

Four English Joynt Stools. (1) of oak with carved legs, period of Elizabeth or James I; (2) of oak for a child, period of James I or Charles I; (3) of pearwood, about 1660; (4) of oak, the legs decorated with ring and ball turning, about 1660. Given by 1. Peter Jones, Esq.

INDIAN SECTION.

Water-pot (*kalagediya*), painted and lacquered earthenware. SINHALESE (Kandy); 19th century. Given by Mrs. Possman.

Lāmaist Skull-drum (*rna-ch'un*); rattle-drum of human skull-tops, carved with mystic formula in Ranja characters, and fitted with parchment ends and cord strikers.

TIBETAN; 18th century. Given by O. Marriage, Esq.



The Magdalen. By El Greco. Canvas, 1.08 m. by 1.02 m. (Worcester Art Museum, U.S.A.)

EDITORIAL: *Criticism*

EVERYBODY hates the word, and supposes that the thing itself is commonly abused both by artists and by the public. And yet there is no one more sincerely beloved than the genuine critic; the artist is delighted and encouraged by his intelligent understanding, the art lover by his disinterested opinion, his knowledge and his language. And to be critical is human; it is only to size up and estimate things as they are, and to be pleased and helped by what has arisen from the best of our low condition. The critic is never cruel or unkind to his friend the artist, he is always playful and sympathetic.

The critic is the ally of the artist, and the best of them all. He is not a man who sits down to write a book, or to make a speech, or to give an opinion, or to do anything else, without first having spent all his life in studying the whole situation, so great was the skill with which he detailed his information that we all came away fired with a sudden enthusiasm for the art of gardening.

But the critic of flowers had a simple task compared with that of the critic of art. Art, the richest index to the life of the human mind, is so complex that the critic's processes of perception and processes of expression must have an unusual aptitude for introverting his organs of perception. In the double task of analysing and communicating he must be self-conscious as well as art-conscious. All the time his analyses and comparisons are crystallising into forms of speech, and these are recrystallising into the second and primary

ever, important to the understanding of the world and of the self. The experiences of the world are not only the experiences of the self, but the experiences of the world.

understands. That, it may be permitted to say, is the first function of the artist. He must also contrive to circulate among those who are affected by his propaganda and among those who will believe him, and in the latter case he will interest for their own sake, and the environment bring under the influence of his passions that failed ear.

career you will be well advised to leave for lost; for that is a critic is the

itself. To the main controversy is on the subjects that give rise to controversy, and that is the second thing in the long run is the

the critic, and anyway, that way said does not ultimately lie.

In order to avoid by a single course of action, both controversy and difficulty, as well as a great deal of hard work, the art critic frequently adopts the plan of avoiding altogether the art of his own time, or confining his attention to some stagnant and unprogressive school of painting, who by intelligent study of the past, and the exercise of technical skill, may be able to extend the natural course of art, and prevent before it peters out in the present, the course of conduct is wholly grateful to the artist. His house is full of once valuable pictures, accumulated there on the recommendation of safety-first critics, but to serious students of art it is a perpetual source of sorrow.



Magdalene. By El Greco. (Metropolitan Museum of Art, New York, U.S.A.)

EDITORIAL : *Criticism*

EVERYBODY hates the word, and supposes that the thing itself is commonly detested both by artists and by the public. And yet there is no one more sincerely beloved than the genuine critic; the artist is delighted and encouraged by his unusual understanding, the art lover by his habit of demonstration, his knowledge and his loose and ready tongue. And to be critical is human; man loves to size up and make summaries of work performed and is pleased and helped by coming upon evidences of what has arisen concerning it in his fellow's mind. One of the best critics we ever knew was a horticulturist who took us round his garden one Sunday and explained the work that was going on, told us of the unsuitability of the site for *Pinguiculas*, confessed with shame that certain climbers had been no good, explaining what he believed to be the reason for their failure, but like a true critic, reached his best in describing his success with certain new strains of roses in which he specialised. So complete was his grasp of the whole situation, so great was the skill with which he detailed his information that we all came away fired with a sudden enthusiasm for the art of gardening.

But the critic of flowers had a simple task compared with that of the critic of art. Art, the richest index to the life of the human mind, is so involved with the observer's own mental processes that the critic, however great his powers of expression, must have an unusual aptitude for introverting his organs of perception. In his double task of analysing and comparing he must be self-conscious as well as art-conscious; and all the time his analyses and comparisons are crystallising into forms of speech, and these forms recrystallising into theory and principle, he must remain awake to the requirements and impulses, the powers and the limitations of those others on whose gifts of understanding him the success of his work depends. We do not mean that the critic must be a scholarly psychologist (though if he can manage to be that too and yet not a bore, so much the better), but he must be peculiarly sensitive to the mind of the artist as revealed in art, and that of the public, and peculiarly sensitive to his own mind as well—just as he need not be an aesthete but must be an æsthe.

Such restrictions and requirements are, however, imposed upon the critic solely because he cannot otherwise perform his true work which is to increase enthusiasm for, and promote understanding of, the works of art for which he himself experiences enthusiasm and which he

understands. That, it may be permissible to opine, is the first function of the critic. But it does not include all his functions. He must also contrive to circulate ideas both among those who are affected favourably by his propaganda and among those who have escaped him, and in the latter case especially he must plant his ideas with so great a cunning that they will interest for their own sake, and afterwards in a changed environment bring unexpectedly to life the very passions that failed earlier to find a footing.

Now, it is obvious that if this work is honestly and persistently carried on, the critic will be liable to find himself in many unpleasant and dangerous situations, and he must be both patient and fearless if he is to accomplish his end. He will be tempted to pretend to agree or to disagree, to go cold or go warm in order to ingratiate himself with other observers. He will find himself, if he is not careful, promoting controversy for its own or for his own sake—in which case his punishment will assuredly be a rapid one. Or else, and this is much likelier, he will flee from controversy or its shadow, at which stage in his career you will be well advised to give him up for lost; for that in a critic is the unforgivable sin and the father of sins more hopeless than itself. To flee from controversy is to flee from subjects that may give rise to controversy, and that is the same thing in the long run as fleeing from truth. "Safety first" is a bad council for the critic, and anyway, that way safety does not ultimately lie.

In order to avoid by a single course of action, both controversy and difficulty, as well as a great deal of hard work, the art critic frequently adopts the plan of avoiding altogether the art of his own time, or confining his attention to some stagnant group of painters who by intelligent study of the immediate past and the exercise of technical skill contrive to extend the natural course of some minor current before it peters out in the mud. This scheme of conduct is wholly grateful to the collector whose house is full of once valuable modern works, accumulated there on the advice of elder safety-first critics, but to serious students of art it is a perpetual source of sorrow and irritation.

Each age has its own art because each age has its own frame of mind. And that being so, it follows that each age has its own reactions to the art of the past as it has its own faiths in that of the future. For the same reason no age understands or enjoys the whole of the past. Things of the past that yesterday had power and meaning, are now out of focus in our minds. So we move on with the creator in the forefront and

the critic close at his heel. Modern art is modified for both, and for all true observers, by that part of the past that is in key with the modern spirit, and the past in its turn is as surely modified for the same observers by the spirit of to-day. For the critic there is no escape from that situation. The moment his eye wanders from the prospect ahead he is likely to slacken his pace and be of little more account than the road mender; the moment he obliterates from his mind what is behind him he becomes a mere obstruction to the traffic and is likely to come by a knock in the back from a weightier passenger, or find himself, at best, rubbing shoulders with some unprofitable mountebank; while in either case he will be apt to get out of touch with his natural colleagues and guides, the historian and the biographer. We shall not say that the critic's greatest business is with his own time (although we do say it is his most difficult business), but rather that he can hardly be a real critic at all unless he is in active intercourse with what is going on around him. Each time he is confronted with genuine novelty, his attitude to art as a whole and to

each spring and current in it must in some degree undergo readjustment; as a result of that confrontation a change, minute or tremendous, will come over every familiar object, because the critic, who is the instrument of perception, has himself changed, since he has acquired a new element in his composition. Criticism and art advance by concurrent confirmation and contradiction of the criticism and art of the past. So criticism perpetuates itself by the same means as art itself. If the critic ceases to undergo these mutations, he ceases to be a critic and becomes a doorkeeper. In this age of research and mechanics every year that passes adds to the material available from the past and at the same time fuses the minor movements of the day into great caravan lines that circulate across the frontiers of Europe, bearing with certainty and dispatch each new idea from its birthplace to every settlement of culture in the world; and the doorkeepers and the road menders are slowly being identified as such, and genuine criticism coming into its own again. The mountebanks nobody minds.

TWO EL GRECOS

I—THE MAGDALEN, BY TANCREDO BORENIUS

FROM time to time the BURLINGTON MAGAZINE has had occasion to call attention to fresh items in the series of acquisitions which the Art Museum of Worcester, U.S.A., has gradually been making, and as a result of which that institution has been gaining a steadily growing importance. Quite one of the most remarkable additions ever made to that collection is the recently acquired half-length of *The Magdalen* by Greco, reproduced as the frontispiece of the present number. Very indifferently illustrated in Señor Cossio's book,¹ this work is seen to better advantage in Dr. Mayer's monograph on Greco,² which, published during the war, is probably but little known in this country, so the accompanying excellent reproduction will doubtless be welcome to students and admirers of Greco. Señor Cossio has fully dealt with the character of style of this work (which formerly was in the possession of the Colegio de los Ingleses at Valladolid), noting how it belongs to the artist's second period (1584-1594), and distinctly re-echoes the Titianesque conception of the subject as we know it from the *Magdalens* of the Hermitage and the Palazzo Pitti. Still closely constructed in modelling, the picture shows the qualities peculiar to the handling of the master's second period at their best: details

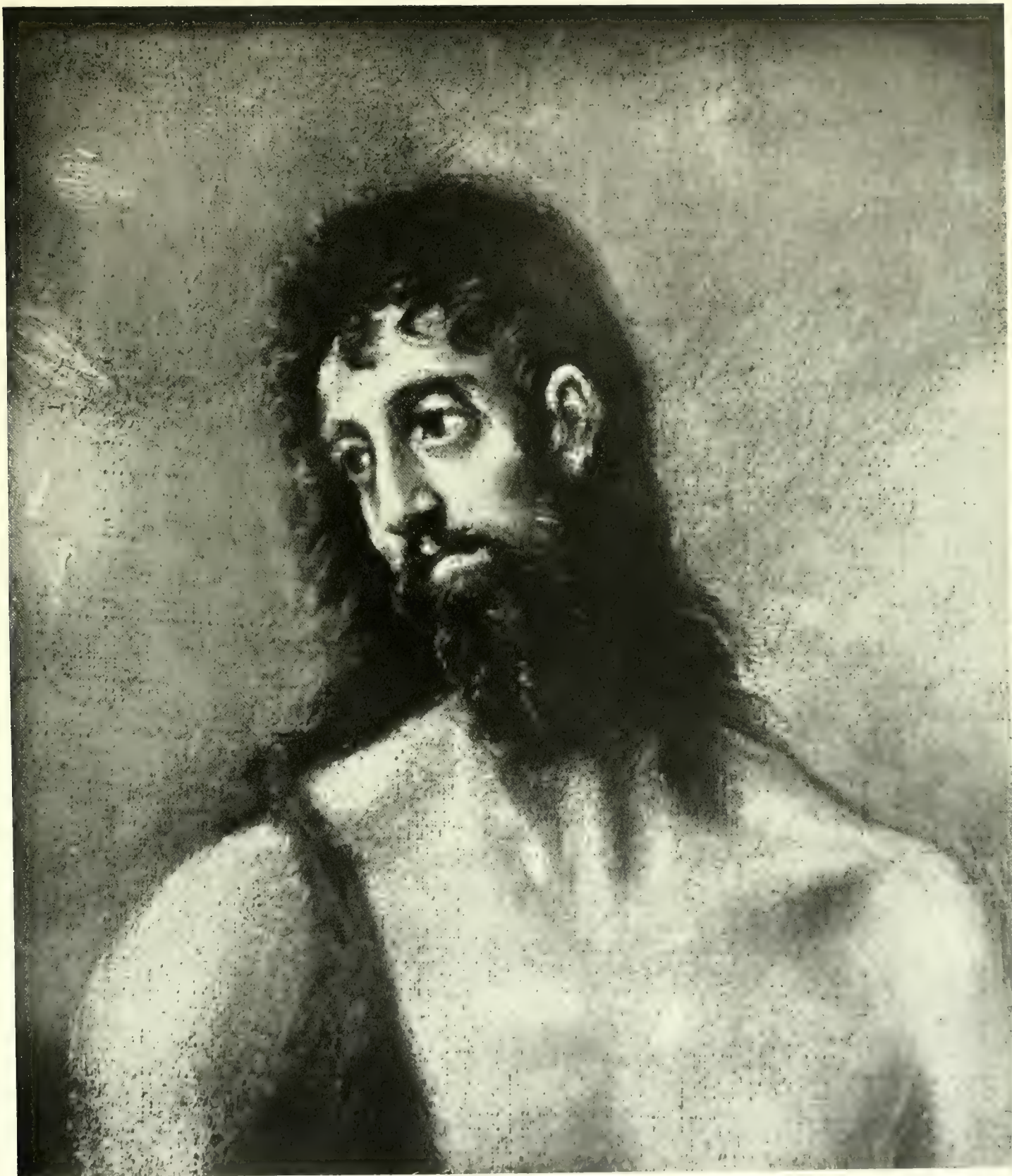
like the painting of the skull or the glass bottle in the foreground attach special attention through their exquisiteness of treatment, though every such *morceau* is subordinated to the effect of the whole. The scheme of colour is rich within a great restriction: greys (the colour of the saint's mantle), whites and light yellows and browns predominate in the foreground; whilst over the impressive glimpse of a bleak Sierra landscape in the distance a wall of drifting clouds is broken here and there by patches of dull blue sky.

II—ST. JOHN THE BAPTIST, BY R. R. TATLOCK

THE brilliant study shown on PLATE II is the most important old master in the London collection of Miss Gertrude Davies, and has never before been published. The original surface is practically untouched and remains in excellent condition, although a multitude of little pock-like points of bare canvas left by the artist in passing the half-set colour over the surface, have become clogged with brown dirt particles, and give the odd mottled appearance so conspicuous in the photograph, lowering the pitch, instead of heightening it as they must originally have done. The colour has little of that chilly splendour seen in so many of the later works. Minor passages have a certain weird brilliance like an assortment of poisons, but the whole effect is rather

¹ Manuel C. Cossio, *El Greco* (Madrid, 1908), vol. II, p. 70.

² A. L. Mayer, *El Greco* (Munich, 1916), pl. 13.



St. John the Baptist, by El Greco. Canvas. Actual size. (Miss G. Davies)



A—*John I, Duke of Cleves and Count de la Mark*, surnamed "Le Bellicieux," a copy of a lost portrait by Roger van der Weyden. Panel. (Bibliothèque Nationale, Paris)



B—*Philip de Croÿ*, by Roger van der Weyden, Panel. (Museum, Antwerp)

A copy of a lost Portrait by van der Weyden.

rich and resonant, and time has made it more so.

The picture obviously belongs to Greco's final period. The easy grace, the tranquillity, the obvious dignity of even a great early work like the *St. John, the Evangelist* in Toledo seems beside a mature picture like this rather slight and "decorative"; and a comparison with the remarkable work just described by Dr. Borenus leaves no doubt that a considerable period separates the two. A search among the earlier works of the last phase (1604-14) reveals the fact that the painting is a version of the head of the Baptist in the magnificent *Two Saints John*, full length (San Juan Bautista, Toledo). That picture has always seemed to us to mark a minor turning point in the history of Greco's system of design. In it he uses distortion with a greater conviction and mastery and, at the same time, with more economy. It is as though tides had come and gone in rhythms across the surface, in places throwing out the focus, forcing us to widen the field of attention when we come to the larger surfaces, and persuading us to accept them as a whole; in other places picking out the image with literal precision; as sea currents leave the sand distorted, marking it alternately with distinct and indistinct evidences of its life and movement. In the even more remarkable, and surely later, *St. Francis with a Crucifix*, at the Hospital de Tavera, this system is pushed to its utmost and then abruptly ceases.

We do not think Miss Davies' picture was originally much or at all larger. The relation of the outside edges to the internal structure is so pleasing and yet so eccentric that we are tempted away from that theory, and the slight readjustment of the upper line of the head and

of the shoulder band seem to have been consciously made to conform to the present limits of the rectangle.

There is little or no evidence to support the notion that it is a copy by another hand. The restless, ever critical Greco always seems to have found it satisfying, necessary perhaps, to paint over and over again anything he thought unusually worthy of himself. He seems to have been haunted by the same sort of irritable discontent as in our own day was witnessed in the amusing case of Cézanne. The signs of authenticity are strong and clear, especially the audacious and masterly way in which the brushwork as such is forced to express a spiritual disquiet, a passionate and excessive attitude to life. The mere flashes of bright pigment across the gloom of the background glow from their appointed places like unearthly coals. Every resource of formal art is pressed into the service of expressing an unspeakable hopelessness and pain of mind. The lyrical qualities of this work again remind us of the *St. Francis with a Crucifix*.

To attempt to trace influences in a picture like this would be a waste of time. Greco's exponents may find in him, justifiably enough, reflexions of Tintoretto and Byzantium, and find him in his turn reflected in Velasquez to their heart's content. It is his exquisite disparity with forerunners, contemporaries and followers alike that gives the maker of these formidable creations, in which the melancholy violence of the poet is so strangely mated with the shivering delicacy of the executant, his perpetual place as an apostle of individualism and one of the vertebræ of every movement towards artistic freedom.

A COPY OF A LOST PORTRAIT BY VAN DER WEYDEN BY SIR MARTIN CONWAY

IN the Director's room of the Print Room in the Bibliothèque Nationale at Paris there hangs a half-length portrait of a man labelled as of John I, Duke of Cleves and Count de la Marck [PLATE A]. It is one of several portraits of Counts de la Marck, belonging to the Print Room. There is no reason to doubt the authenticity of the personal attribution in this case. The said John I,* surnamed "le Belliqueux," was born in 1419, son of Duke Adolph and his wife, Mary, daughter of Jean sans Peur, Duke of Burgundy. He was therefore nephew of Duke Philip the Good, founder of that Order of the Golden Fleece, whose collar and badge is worn by the subject of our portrait. The youthful prince was brought up at the court of his

uncle. He succeeded his father in 1448, and two years later made a pilgrimage to the Holy Land accompanied by a large following. He took part in many small wars. In 1452 he assisted the Duke of Burgundy to bring the revolted people of Ghent to submission, and he took a similar part with Charles the Rash in 1473 against the city of Nymwegen. He died in 1481, and was buried in the Collegiate Church at Cleves among the still existing tombs and monuments of his house. He was succeeded by his son, John II, whose main title to fame is that he was already before his marriage the father of not less than three score bastards.

The portrait in question, though not an original (unless it is entirely repainted) is obviously a copy of an otherwise unknown picture by Roger van der Weyden. The hands differ but slightly from those of Philip de Croy in the

* See *L'Art de vérifier les dates* (Paris, 1787), vol. III, p. 182.

portrait by Roger van der Weyden which is in Antwerp Museum (No. 254), and which dates from not later than 1463 and probably from about 1459-60 [PLATE B]. The position of the head, the treatment of hair, and the general convention are the same in both pictures. The well-known portrait of Lionello d'Este, now in America, may be cited as presenting many similarities to the other two, but it is of earlier date

(c. 1449-50). Duke John I's portrait may be placed chronologically between de Croy's and Lionello's and assigned roughly to about 1455. The copy lacks the refinement of Roger's hand, but, in the absence of the original, is not to be despised. I owe cordial thanks to M. Courboin, Director of the Cabinet des Estampes, for permitting me to have the picture photographed for publication in the BURLINGTON MAGAZINE.

THE MOZARABIC CHURCHES OF THE NINTH AND TENTH CENTURIES IN SPAIN*

BY JOSE PIJOAN



WHEN the latest book of Don Manuel Gomez Moreno "Iglesias Mozarabes" becomes known, it will give rise to great interest. It is a complete study of a group of churches built in Spain during the ninth and tenth centuries and of supreme importance because they reflect an older tradition and are full of suggestions of a great art belonging to a Visigothic Spain, of which we have only the most imperfect relics.

The authenticity of these relics is itself open to question. Before we begin to talk of those ninth and tenth century churches studied in Don Gomez Moreno's new work it may be useful to give a resumé of what is at present known of the subject. Spanish scholars are particularly proud of the work they have accomplished during the last fifty years in elucidating the problem of Visigothic art. They have regarded the time of the Visigothic Kingdom as a period of great national glory. Although the rule of the Germanic invaders lasted only a short time, it produced a civil legislation, an autonomous church with several conciles, and an important Latin-ecclesiastical literature, besides great men and great scholars, like Isidorus and his two brothers. That kingdom, holding court first at Merida and afterwards at Toledo, contains in its annals records of the many palaces and temples built by its kings.

Foreign scholars have assumed that all those

Visigothic buildings have disappeared. According to Marignan, and after him, Enlart, no Christian building dating from before the Moslem Invasion is left in the Peninsula. Dieulafoy and Rivoira, persist in the same belief. Dieulafoy came to Spain prejudiced by the theory that all Spanish art had a Persian origin. His book, "Art in Spain",² starts with a long chapter on the buildings of the Iran. The Comendador Rivoira, in his monumental book on Mohammedan Art, devotes a part of it to Spanish buildings and finds no Visigothic monument, of course. Everything is Latin in origin, taken first to the East and from thence carried West again. The famous Visigothic Church of San Juan de Baños must be more modern than Spaniards suppose, since no western country was capable of building such a structure by that date. In these few words Rivoira disposes of a church bearing a dated inscription in which its erection is commemorated by King Recesvintus.³

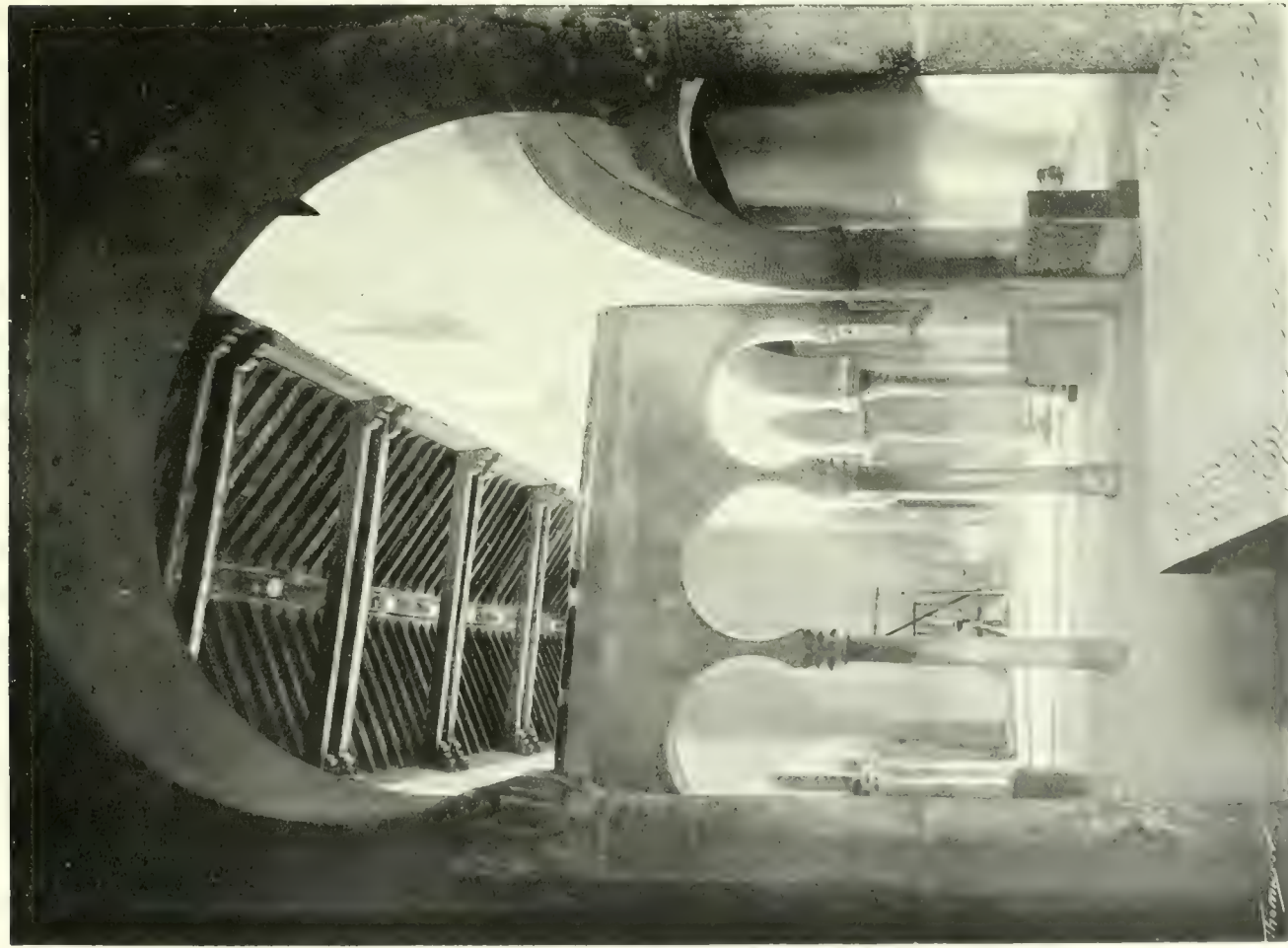
On the other side there is Haupt, who, in a Pan-German work entitled "Die Baukunst der Germanen," has attempted to find perhaps too many examples in Spain of the architectural style of the barbarian races springing from Germany.

Spanish students are accustomed to turn for help in their historical investigations to foreign scholars, and the names of Hubner, Dennifle, Pierre Paris, Bertaux and Justi, as well as those of Dieulafoy and Rivoira, are held in high repute. In the matter of Visigothic art, however, they adopted an independent line of research, with most successful results. In searching for authentic remains of the Visigothic period they found chiefly churches of the ninth and tenth centuries, but these are so many, so characteristic, so Spanish, and so completely in the Visigothic tradition, that the results are incomparably greater than could have been expected.

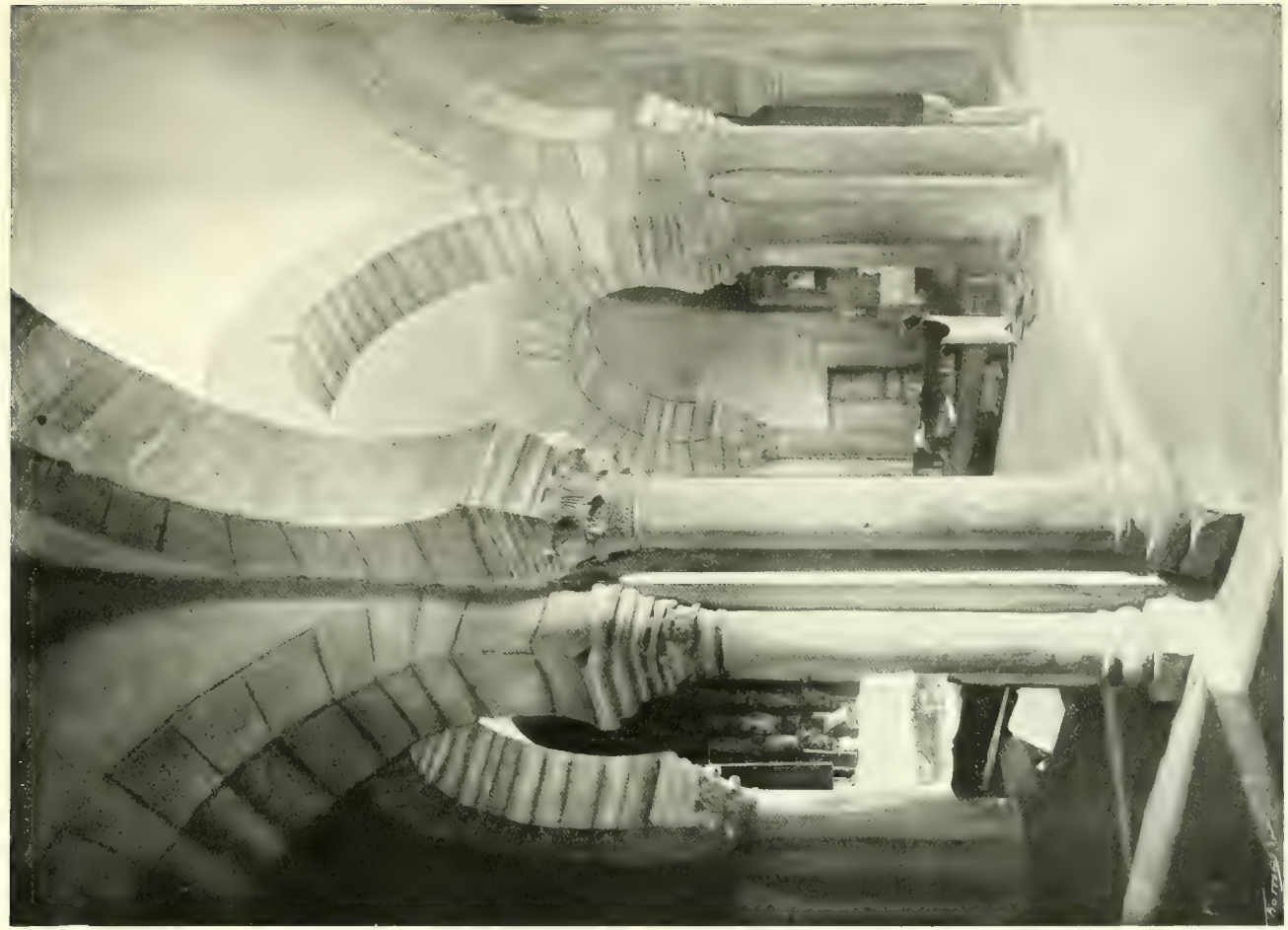
² Besides the *Ars una Species* Mlle M. Dieulafoy has also a considerable work published under the title of *L'estataire polychrome en Espagne*.

³ This inscription has never been removed from its original place, contrary to statements which have been made by foreign scholars.

* *Iglesias Mozarabes*. By M. Gómez-Moreno. 2 vols., Vol. I, 407 pp. ill. Vol. II, 151 pl. Madrid: Centro de Estudios Historicos. The "Centro de Estudios Historicos" was founded by the already famous "Junta para ampliacion de Estudios" of Madrid, to promote historical research. The work done in the college of the "Centro de Estudios Historicos" is enormous, and the mass of material gathered there is astonishing. The Philological Department has already published scores of volumes of documents, texts and criticism which have obtained deserved renown. With regard to the History of Art the college has published: I, CAZURRO, *Monumentos megalíticos de la provincia de Gerona*. II, GÓMEZ-MORENO Y PIJOAN, *Materiales de arqueología española*. III, TORMO, *Jacomart, el Arté hispano flamenco cuatrocentista*. IV, ORUETA, *La vida y obra del escultor Pedro de Meana*. V, VELASQUEZ BOSCO, *Arte del califato de Cordova*. VI, VIVES, *Arqueología cartaginesa*. VII ORUETA, *Pedro Berruguete*.



A San Miguel de Escalada (Leon)



B Santa Maria de Lebeña (Castille)

To-day we draw our information as to Visigothic art from two sources; first, from the few original buildings still in existence, and secondly, from their buildings of the ninth and tenth centuries, wherein the old style was preserved. As to the first source, it can now no longer be said that all traces of Visigothic monuments have disappeared from the Peninsula. We do not want to mention churches which were altered later, as for instance the Church of Horniga, where Chindasvinthus *quod ipse a fundamento aedificavit*, was buried, or the Church of Bamba, where Recesvintus, *propria morte decessit*. Nor do we wish to speak of monuments which leave the smallest doubt about the date of erection, and those on which Spanish scholars are not in agreement, such as El Cristo de la Luz at Toledo, or Melque (Fig. 1), or the Baptistry of St. Pere de Tarrasa. We do not want to insist on those buildings, although they too are most probably Visigothic and are built in the very purest style. But there are some buildings in Spain about the dates of which there is no longer the smallest doubt. Take, for example, the Church of San Juan de Baños.⁴ This was probably destroyed by fire and was left for some time unroofed and with the outer walls collapsed in many places; but the arches dividing the three aisles, the apses, and the wall of the transept are untouched, and the inscription by King Recesvintus above the arch is still there, supported by shell-shaped brackets of indubitable Visigothic style.

If San Juan de Baños is an example of a Visigothic church on a basilican plan, San Fructuoso de Montelios, near Braga in Portugal, is the best example of those on a square plan with a high central dome supported by arches and columns from which aisles extend in four directions. We also see this type of church at El Cristo de la Luz, San Pere de Tarrasa, and Germiny les Prés in France. It is a curious fact that when Teodulf, the Visigothic refugee at the Court of Charlemagne, built his Church of Germiny les Prés, he erected a building which may have been directly inspired by the Cristo de la Luz or the San Fructuoso de Montelios. It may be argued that churches built on a square plan were not new, and that they may have derived, both in Spain and in France, from Latin baptistries. But when Teodulf caused the church at Germiny les Prés to be painted, he did not order the representations of Saints and the Madonna so common in Italy and the West of Europe. He directed the artist to depict the Ark of the Covenant with

⁴ A complete monograph has not yet been written on this important monument built on 660. See Albano Bellino, *Archeologia Christiā* 1900, p. 33. *Terra Portuguesa*, 1916, p. 50.

cherubims, perhaps remembering the Visigothic council of Elvira, "*Placuit, picturas in ecclesia esse non debere; ne quod colitur et adoratur in parietibus depingatur.*" Moreover we have two illustrated Bibles made for Teodulf with the Vulgate in the Spanish version.

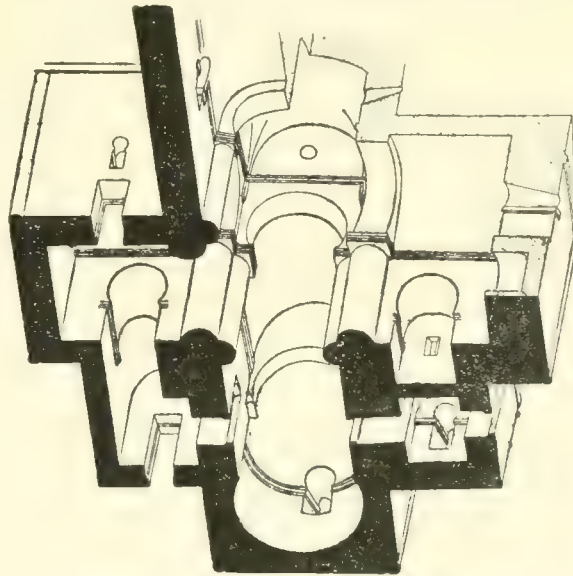


FIG. 1. MELQUE (CASTILLE)

The penetration of Visigothic ideas into the Court of Charlemagne is undeniable. There must have been centres in the South of France where the Visigoths gathered after the invasion by the Moors and where books of the Visigothic school were copied. The enigmatic book known as "The Sacramentary of Gellone" is certainly a Spanish manuscript. Guillaume of Narbonne, founder of Gellone, was a Visigoth as also was Witiza, founder of Aniane. At least they held lands in the South, and it must be remembered that the Visigothic kingdom extended to Narbonne and Nîmes till the days of the Arab invasion.

If the Visigothic culture was strong enough to survive and permeate the Carolingian schools, we imagine it should have exercised some influence over the Barbarians of the South, the Arabs of the eighth century. One could expect nothing but admiration from the invaders for the mingled Latin and Germanic civilisation of Spain. We have contemporary information as to the surprise of the Arabs at Visigothic Spain and especially the capital, Toledo. The wonders of the King's Treasury, mysteriously locked, are recorded in the Romances or popular ballads, still in vogue in the sixteenth century. In it were the crowns of all the kings and many fantastic pieces of jewellery, leaving far behind in magnificence the wealth of the Petrosa and Monza treasuries. Among other precious things it contained the famous table of King Salomon. A few Visigothic jewels have been recovered and

can be compared with those of the Merovingian Gauls and the Italian Longobards. In the matter of books and jewels, at any rate, Rivoira cannot maintain that a thing can not be Visigothic since no western people was capable of such achievement at that time.

It was only natural that in the beginning the Arabs should learn many things from the Spaniards. For instance, all Visigothic buildings have their openings, whether windows or doors, and their arches, and even the plan of the apses, in the form, not of the common semi-circular arch, but the horseshoe arch, familiar to-day to Europe as having been adopted in Arabic monuments, chiefly in the North of Africa and Spain. Some Spaniards believe to-day that the horseshoe arch, though it originated perhaps in either Syria or Asia Minor, became the national form of arch long before the conquest of Spain by the Arabs. At San Juan de Baños, for example, all the arches are formed of three-quarters of a circle, and the same is true of the other Visigothic buildings.

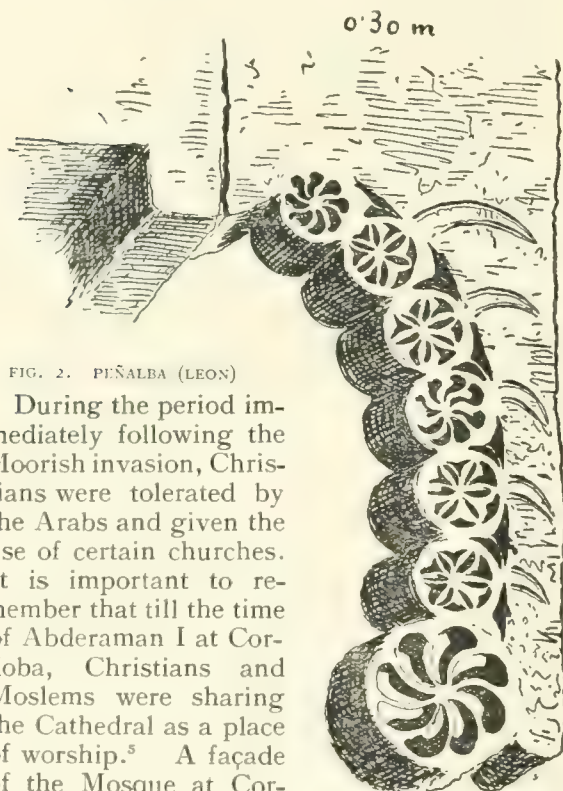


FIG. 2. PEÑALBA (LEON)

During the period immediately following the Moorish invasion, Christians were tolerated by the Arabs and given the use of certain churches. It is important to remember that till the time of Abderaman I at Cordoba, Christians and Moslems were sharing the Cathedral as a place of worship.⁵ A façade of the Mosque at Cordoba, the most important Saracenic building in the West, is still the old wall of the Visigothic Cathedral. The construction of the Mosque itself, with its series of superimposed arches is reminiscent of the aqueducts of Merida of the late Romano-Visigothic period.

⁵ The Caliph of Cordoba, as direct successor of the Visigothic kings, claimed the right to elect bishops and convoke Church councils. We have reason to suspect that long after the days of the invasion the mixed people of Andalusia spoke a vulgar Latin dialect in preference to the Arabic.

The Arabs, during the first centuries of Islam, learned many lessons from the countries they overran, and naturally acquired much of value from the remaining Visigoths of the Peninsula. Therefore, in whatever direction one turns at the beginning of the ninth century, whether to the

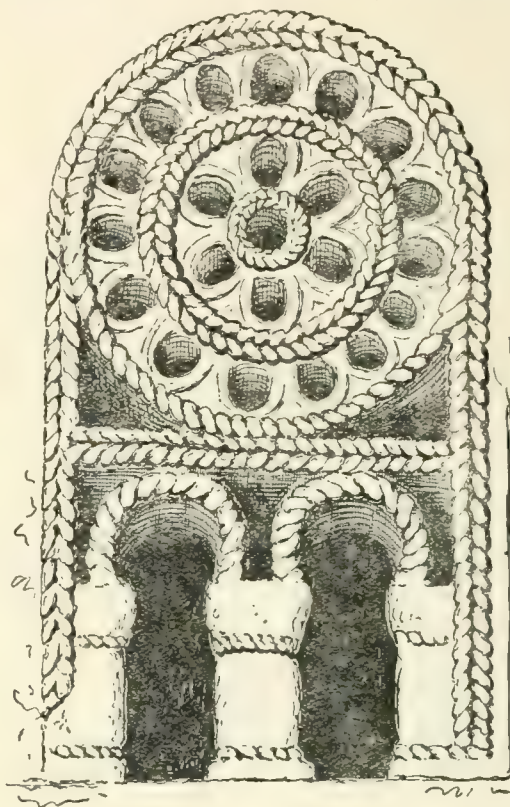


FIG. 3. ST. MILLAN (CASTILLE)

mountains of Asturias, where the Visigothic nobility were preparing the Reconquest, or to the South, where the Moslems were settling, Visigothic traditional art and culture appear to have been universally predominant.

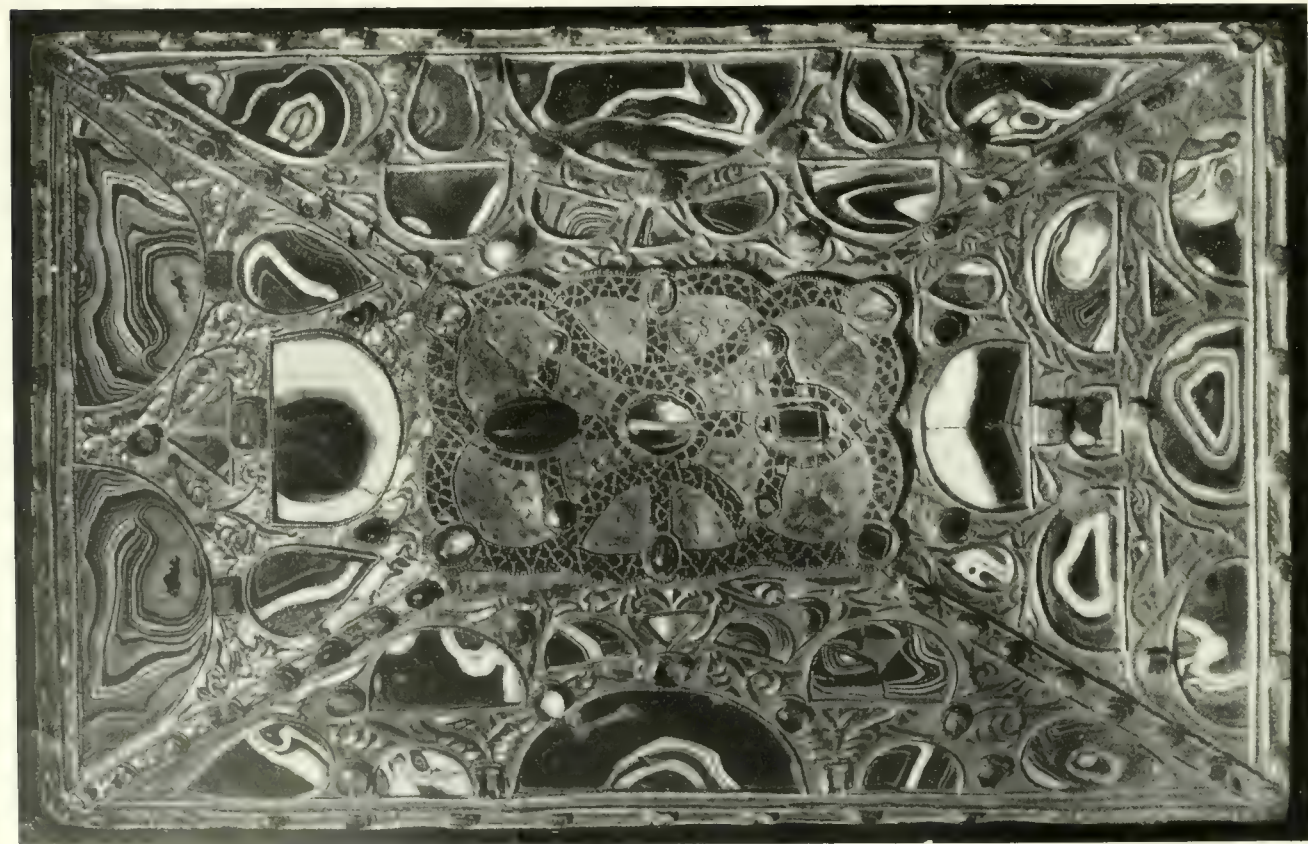
The influence of this Christian Visigothic culture did not persist very long among the Arabs, however. Other influences were at work. They were in touch with the countries of Syria, Egypt and Mesopotamia, where a more advanced civilisation still survived. By the end of the ninth century the tables were turned, and throughout the tenth century the whole of Spain, including the Carolingian Marca, drew its learning and its science from the Moslems of Cordoba. In this connection the incident quoted by Masudi of Bishop Godmar of Gerona, who dedicated his historical work to the Caliph Alhaquem, is noteworthy. There was also the case of Gerbert, afterwards Pope Silvester II, who went to Spain to complete his education under Otto, Bishop of Vich. Only last year two manuscripts, containing for the first time Arabic numerals in a Latin text, were identified as books of Ripoll, near Vich.



C Santa Maria de Lebea (Castille)



D San Miguel de Escalada (Leon)



E—The Casket of the Agates, Cover (Oviedo Cathedral, Asturias)



F—The Casket of the Agates, Bottom (Oviedo Cathedral, Asturias)

But about the middle of the ninth century those Christians who remained in the Moham-
medan part of Spain started to emigrate into the North. While new waves of Moslems, each more
fanatical than the last, swept across the plain, the Mozarabes (as the Christians of the Moham-
medan parts of Spain were called) persisted in settling in and building on the danger zone,

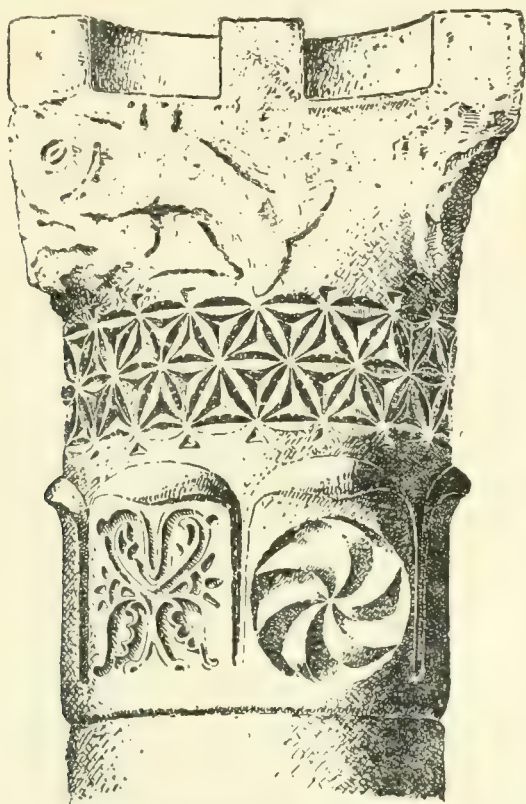


FIG. 4. VILLARDEVEYO (ASTURIAS)

the No Man's Land, and in the Northern christian kingdoms, where they were welcomed.

The work of Don M. Gomez Moreno is a research into the character of the buildings of the Mozarabes when they had established themselves in the Northern territories. The book is most important, being composed of papers on scores of buildings, twenty-four of them definitely dated between 850 and 984, the others resembling them in style and being undoubtedly of the same period. After our previous remarks it will not occasion surprise if we say that the style of these Mozarabic churches could be identified as Visigothic, or, rather, neo-Visigothic. Some preserve the basilican plan covered with timbers [PLATE I, A], but often we find vaults and a central dome in the transept and in other parts of the Church [PLATE I, B]. The whole building is erected in stone with horseshoe arches, both in the ground plan and the elevation. The capitals and mouldings are profusely decorated with almost geometric ornamentation, so much are the floral motives simplified [PLATE II, C]. Extern-

ally, the projecting roofs, supported by stone brackets, are carved after the same manner with rosettes and helicoidal stars, traditional in Spanish art since prehistoric times. The stone brackets of the decorated roof are so characteristic that sometimes they are sufficient to identify one of the buildings (Fig. 2).

The ornamental slabs are similar to the ones found all over Italy, the South of France and the Near East, and are covered with vines, birds and animals geometrically planned although with some peculiarities in the form of shells, ropes, and intersecting hexagons (Figs. 3 and 4). These stones were a source of curiosity to the scholars of the Peninsula long before they had turned their attention to Mozarabic Churches or Visigothic Art. Theories as to Spanish relations with the East, and of colonies of Syrians, have been propounded to explain the nature of these decorations, and documents have certainly been found referring to the presence of Syrians in Spain. But it is not necessary to postulate any Eastern penetration. Visigothic art has left, as we have stated, a few buildings and many minor remains, and among these we find the same type of decoration. The ornamental grammar of the Occident from the fifth century onwards can be defined by saying that it was composed of the themes of Byzantine art, interpreted in the spirit and with the

means at the disposal of the Barbarians, blended with the traditional art of the Barbarians which was also oriental, but of geometric type. How the German races came into possession of their ornamental



FIG. 5. SALAS (ASTURIAS)

grammar—what they learned during their migrations and what they learned when they were already settled—is still a mystery.

No other people however preserved the tradition of German art for so long as the Visigoths of Spain. The floral motives are not only stereotyped but carved in sharp lines, the ornaments are simplified till they become pure abstract forms, triangles and circles. Sometimes the partitions of cloisonné enamel work are imitated, suggesting that the artist was influenced by the recollection of some jewel. Look, for proof, at

the wonderful casket of agates in the Oviedo Treasury, reproduced in Don Gomez Moreno's book [PLATE III, E & F]. This imposing jewel (42 by 27 cm.) was made for Froila II and his wife in 948 of the Spanish era, which corresponds to 910 A.D. In the centre of the cover is a superb German fibula, an old German brooch in this tenth century casket, and this jewel was not used as an antique (as are the Roman cameos of the Merovingian jewels) but with the full consciousness of representational art, as can be seen by the Visigothic character of the relief at the bottom. On this are depicted the four

cherubims on wheels of the Vision of Ezekial, not around the almond nimbus of the Pantocrator, as in the Carolingian ivories and miniatures, but around a cross of pure Visigothic shape, symbol that the Son was co-equal with the Father even in the Prophetic vision; an echo of the great fight of the Visigothic Church against adoptionism, the Arian disputes recalled in the Mozarabic studios.

The whole subject is admirably discussed in Don Gomez Moreno's book, to which I need hardly say I have been greatly indebted in composing the present article.

A PORTRAIT OF A LADY BY FRANS HALS BY ALEC MARTIN

IN the course of a visit to a house in the Midlands, where my business was the inspection of certain sporting prints, I asked the owner to be allowed to see his pictures. To my great surprise I found myself almost at once face to face with the remarkable portrait here reproduced. On reference it was found to figure in the family list as *Unknown—Portrait of a Lady*—no further information being afforded. The picture is beyond question by Frans Hals; it belongs, moreover, to the period of his art when he had attained to the highest freedom and perfection. The inscription records that the austere lady represented was sixty-two years of age in 1650, when the portrait was painted. She remains at present unidentified. We have here not only an exceptionally fine example of the master, but also, in some respects, an unusual one. The characterisation of the head is singularly penetrating—of a permanent quality indeed, that we do not expect to find in Frans Hals, even when he is in his graver moods. It has unaffected seriousness with much less than the usual joy in life, which, after all, is natural enough, having regard to the age and the personality of the person depicted. An interesting feature is the treatment of the hands; their expression is one of repose, and yet of vital power unimpaired. The dame appears seated, wearing a black dress with bars of gold braid and close-

set buttons; over it shows a black velvet cloak edged with brown fur. She has a large ruff, lawn cap and white lace cuffs. The right hand clasps the left, which holds a pair of gloves, or gauntlets, with crimson-edged tops. There is a bracelet of fine gold chains on each wrist, and a jewelled ring on the forefinger of the right hand. The nose is large, the face in its severity most imposing; its expression, while refined, betokens a woman of resolution and command. One judges her to have belonged to a good burgher family, and to have carried the simpler habits of her earlier years into the later time in which she is here depicted. A great sobriety of colour marks the canvas throughout, with the one exception, that the cheeks, strongly contrasting with the rest, are highly coloured. The only other note of brightness in the sombre scheme is the splash of rich crimson on the tips of the yellowish gloves. It has thus been shown that our picture differs in some not unimportant particulars from other works by Hals of the same period. It bears, however, a strong resemblance to the well-known *Portrait of a Lady* in the Louvre of about the same date as this newly-discovered work, 1650. The condition of the painting is good; indeed, save for two or three trifling restorations in the ruff, it is intact. The canvas is 32½ in. by 25½ in., and is pasted down on panel of later date.

BOW PORCELAIN : SOME RECENT EXCAVATIONS ON THE SITE OF THE FACTORY BY AUBREY J. TOPPIN

THE exact site of the old Bow China Factory has been the subject of some confusion. Several writers state that the site was near the old Bow Bridge, but while some say it was on the Essex side of the River

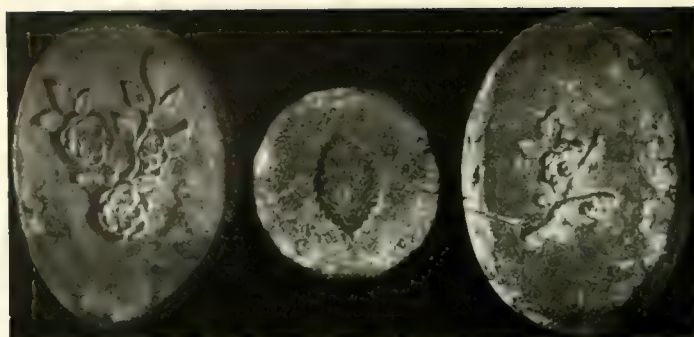
Lea, others give the Middlesex side as the situation. The north side of the old turnpike road, (now known as Stratford High Street), and the south side of the same road, are each given as the site. The introduction of Bell Road, off St. Leonard's Street, Bromley-by-



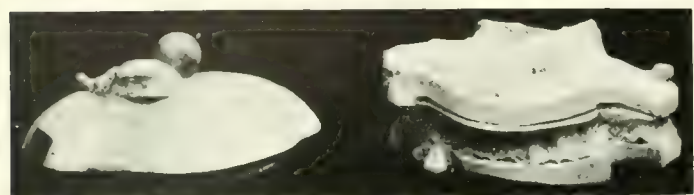
Portrait of a Lady, here identified as by Frans Hals. Canvas, 82.6 cm. by 64.8 cm., inscribed *atlat 02*, 1050. (English Private Collection)



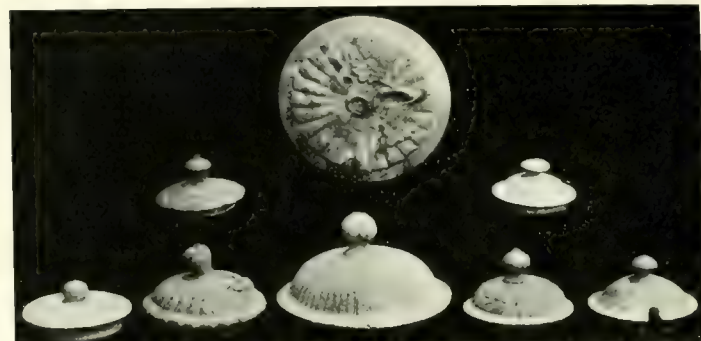
A—Fragments of sprigged ware



B—Two moulds for sprigged ware and a leaf mould



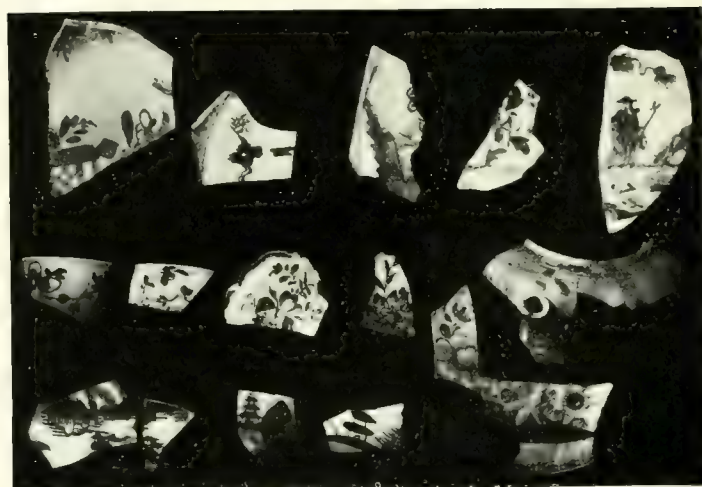
C—Cover for a lobate bowl and a rococo base for a figure in biscuit



D—Lids for teapots and ewers



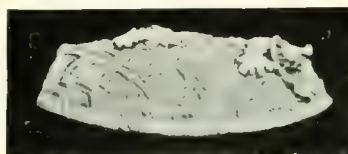
E—White festoon sauceboat (Mr. James Anderson), compared with fragment in biscuit found on the site



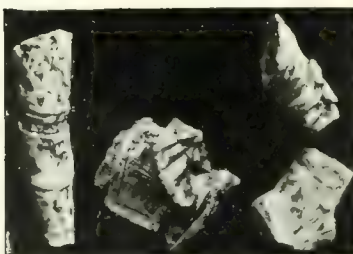
F—Blue and white fragments



G—Negress with a bowl. Bow. c. 1750. (Mrs. Dunscombe)



H—Fragment found on the site of the works, compared with G



K—Fragments (on left and right) from leg and left arm of General Wolfe and (centre) from cuff and hand of the Marquis of Granby



J—Part of a model for a rococo vase

Bow, as the supposed site, appears to be due to a misunderstanding.

The rapid demolition of buildings in the neighbourhood and the erection of new ones, with the consequent obliteration of old landmarks, has induced the writer to put on record these notes on some excavations in the locality, made during the month of July last year.

The discovery of wasters and fragments of china, by Messrs. Bell & Black in 1867, when digging a drain for their match manufactory, has been fully recorded in the *Art Journal* of 1869, and reproduced by Chaffers in subsequent editions of his work, *Marks and Monograms on Pottery and Porcelain*. The site of Messrs. Bell & Black's Match Factory was located with some difficulty. It was on the south side of Stratford High Street, Essex, about 250 yards east of Bow Bridge, and is now occupied by three firms: Messrs. Frank How & Co., Messrs. Poth, Hille & Co., and the Tin Box Metal Company. The site is quite distinct from Messrs. R. Bell & Company's Match Factory (still in existence), at Bell Road, St. Leonard's Street, Bromley-by-Bow, on the Middlesex side of the River Lea.

Several days spent in examining factories in the neighbourhood and a reference to some early maps, convinced me that Messrs. Wilmer & Sons' Iron Foundry on the opposite (north) side of Stratford High Street, must have occupied part of the China Factory. I inspected the ground on the 29th of June. Holes were being dug for concrete foundations at the time. By a remarkable coincidence, about an hour after my visit, it was learnt that many pieces of china had been dug up the previous day only. Most of it had been thrown away. Orders were given to keep any further fragments found, and I was immediately notified. I spent the following ten days excavating on the spot. Messrs. Wilmer gave me every assistance, delayed the filling in of the concrete, so that I could examine the earth as it came out, and allowed me to dig fresh holes. They took a great interest in the excavations and generously placed the objects found at my disposal. The "find" consists of the following:—

Sprigged Ware. About eighty small fragments of the well-known prunus pattern in relief, parts of cups and saucers, small mugs and teapots. The glaze in most cases is iridescent and decomposed from long burial. A few are in biscuit—these show the decoration in sharp relief. The pieces generally have a hard and rather opaque body, but two or three show a considerable degree of translucency. PLATE, A, illustrates some fragments. Three moulds for the relief ornament were found (two of which, with a leaf mould, are shown in PLATE, B). They

are in biscuit and measure 3 by 2½ inches.

Moulded Ware. This included small parts of moulded sauce boats and pickle stands; parts of a "trembleuse" saucer with large pine-cone ornament in relief, suggesting St. Cloud influence; and portions of a cup with a smaller variation of the same ornament,¹ etc.

Blue and White. A "seam," 5 or 6 inches thick, of blue and white fragments, was found in one hole, but owing to the constant flooding much of it had to be left behind. The pieces secured were mostly very small. Many, however, were large enough to be instructive for comparative purposes. They included parts of plates, cups and saucers, bowls, tea-pots (several spouts), handles of various shapes, and sauce-boats, some of which had ring-bases that had become detached. The paste and colour shows great variety, the former varying from a very hard body to a soft material easily scratched with a knife—the colour being in many cases a very full blue, and in others of a somewhat pale shade. The designs are all strongly Chinese in character. Floral ornament, often with the pæony, predominating; landscapes of the willow pattern type; a few pieces of the powder-blue ground with small landscapes in reserves, such as was made at Worcester and Lowestoft; several small fragments painted with the blue dragon design; and many varieties of diaper patterns for borders of cups and small bowls. PLATE, F, shows some representative fragments.

Coloured Pieces. These consist of about sixty pieces, all small. An opaque purple enamel, often described as peculiar to Bow Ware, predominates. Iron red that was met with in a few cases, was liable to come off on contact with the hand. Gilding is seen on four or five fragments, generally in conjunction with under-glaze blue and iron red. Green, blue, and yellow enamel occur on a few pieces. Only one piece of Kakiyemon type of decoration was found.

Transfer-printing. Only three fragments were seen. Two, apparently part of a well-potted saucer, with a Chinese design of "utensils" suspended from a frame—the design touched with colour. No examples of blue transfer-printing were found.

Biscuit. This class was the most numerous. It included fragments of all kinds of shapes. Plates, mugs, cups and saucers, teapots, bowls, etc., some heavily potted and of early date, others showing a technique equal to the best turned-out pieces of Worcester. Much of the ware is intensely hard and the fracture shows a fine compact body, other pieces, including a few of the teapot lids, are little harder than earthenware. Thirty complete lids were found, nearly

¹ This pattern is illustrated in Burton's *English Porcelain*, Fig. 21.

all for teapots, and mostly plain. Some of these were excellently potted. PLATE, D, shows some different varieties. The flower knob of one is frequently seen on Worcester lids.

Among interesting biscuit fragments secured, were:—A complete knife handle and several fragments, all plain; the cover of a lobate bowl, a shape seen in Chantilly, and other French porcelain [PLATE, C]; portion of a bowl cover, that can be identified as part of the bowl with the negress beside it, illustrated in PLATES, G and H, copied from a Meissen model. Tiffen² mentions a similar piece, dated 1750. PLATE, E, shows the base (portion) of a "white festoon" sauce boat of a kind formerly believed to be the product of Loudin's China House, Bristol. The finding of this fragment (in biscuit) confirms Mr. Bernard Rackham's recent attribution of these sauce boats to a Bow origin.³ One of them is shown for comparison with the fragment found. PLATE, J, illustrates portion of a model, in red earthenware, $5\frac{1}{2}$ inches high, for a vase in the Rococo style, such as was produced at Bow, Chelsea and Longton Hall. The projecting frills have been cut away before firing: the dots (barely seen in the illustration) represent pierced work.⁴

Figures. Portions of figures found were few, but of decided interest. Three unfired fragments, probably straight from the moulds [PLATE, K], can be identified as part of the figure of General Wolfe, made about the year 1760, to commemorate his victory at Quebec the previous year. A comparison with the complete figure in the Schreiber Collection, Victoria and Albert Museum, shows that the fragments are the right leg and two portions of the left arm. Another unfired fragment can be recognised as part of the left sleeve of the companion figure, the Marquis of Granby, made probably in 1760, after his victory of Warburg in July that year. The Bow potter shows him bare-headed. This is an allusion to an episode in the battle, when, his hat having been blown off, he stormed on, bareheaded, at the head of his regiment, the Blues, his bald head showing conspicuously. Examples of this figure are in the Schreiber Collection and the British Museum.

These two figures are among the best productions of Bow. They stand roughly $14\frac{1}{2}$ inches high, and have the mark of the modeller "Tebo," impressed on the base. The fragments form an important confirmation of their source, and also that "Tebo" worked at Bow, as was

generally supposed, in addition to his activities elsewhere. Further confirmation of the origin of these figures is given by Marryat,⁵ who states that this pair (Granby and Wolfe), standing $14\frac{1}{2}$ inches high, were exhibited at South Kensington and were "purchased at the Bow Manufactory by an ancestor of the present owner, the Rev. J. A. F. Hart."

Other fragments secured included those of a pair of figures, *unfired*, which can be identified as those of the Bow "Sporters" (man with a gun and a dog at his feet, girl with a bird in left hand). As this pair is usually marked with the anchor and dagger, the fragments found may be deemed important as confirmation of this mark.

The finding of a small plaster mould with a sunk equilateral triangle is interesting, as probably being the mould for the triangle held by one of the pair of the Bow Musicians in the British Museum.⁶

PLATE, C, shows the Rococo base for a figure, in a fine hard biscuit. The model is unusual. The nozzle for a candlestick (*unfired*), two moulds for candlestick sconces, one in biscuit, the other in lead, and a biscuit shield, somewhat of the kind seen with the Bow figure of Mars, were also secured.

Seggars. Many fragments of these were found, most of which were pierced with triangular holes, through which the clay pegs were inserted, to support the circular dishes or platforms for smaller pieces. Many of the pegs, triangular and round, were found. Glaze from the ware still adheres to the inner surfaces of many of the seggar fragments. Two cylindrical props were found, one heavily coated with glaze of a greenish tint.

Moulds. These consist of one or two moulds of tree trunks, almost complete, one 11 inches high; between forty and fifty halves, either the upper or lower portion, many of which are broken; and over 200 fragments, nearly all quite small and useless. The continual saturation, to which the ground 5 feet below the surface was subjected, has worn away much sharpness of detail from the moulds. Impressions taken from them are disappointing therefore, and the exact use of the majority has not been ascertained. Some were certainly moulds for large dishes, sweatmeat dishes, and handles for mugs and cups.

Clay. The clay was plentiful. Many of the moulds had lumps of clay adhering to them. Animal bones, oyster shells, pieces of flint and glass, charcoal and cinders were seen.

Marked Pieces. Workmen's marks noted on blue and white fragments were: the numbers

² *Chronograph of Bow, Chelsea and Derby Porcelain Manufactories* (1875).

³ See *Old Bristol Potteries*, by W. J. Pountney, pp. xxii, xxiii.

⁴ See *Catalogue of English Porcelain in the British Museum*, by R. L. Hobson, No. II, 26, Fig. 29, and *Connoisseur*, Vol. 32, page 241.

⁵ *History of Pottery and Porcelain*, 3rd Edn. (1868), footnote to p. 377.

⁶ *Catalogue of English Porcelain in the British Museum*, by R. L. Hobson, No. I, 24.



Madonna and Child, here identified as by Compagno d'Agnolo. Panel, 1.1 m. by 0.6 m.
(Mr. J. Kerr-Lawson)

A Madonna by the Compagno d'Agnolo

10, 12, 28, 30, and 31, all in under-glaze blue. The portion of a rustic base, in red clay biscuit, perhaps a model, with a crescent and a cross, each distinctly incised, are important—both these marks having occurred in blue on figures of undoubted Bow origin.

The find may occasion some re-adjustment in our classification of English porcelain. The paste varied considerably, as was expected, but the potting at times was quite up to the Worcester standard. The turning showed much variety. A few pieces of biscuit looked greenish by transmitted light, a feature said to be peculiar to Worcester. Several fragments would certainly have been classed as Lowestoft. The glaze appears to have varied very much in composition—burial in a marshy ground having made no impression on some pieces, whilst on others, mainly on those with over-glaze decoration, it was quite decomposed. Certain fragments of blue and white had a soft smooth glaze, almost waxy to the touch, others had a very brilliant appearance. Crazing, "speckling," and discolouration were fairly prevalent. A bluish tinge was observed on blue and white pieces, on others a greenish hue could be seen where the glaze had pooled.

Fragments of blue and white china, biscuit, and broken seggars, have been dug up on two occasions within the last three years, in the premises occupied by the Hart Accumulators Company, next door to Messrs. Wilmers' Foundry.

A MADONNA BY THE COMPAGNO D'AGNOLO BY TANCREDO BORENIUS

READERS of the BURLINGTON MAGAZINE will recollect, how, some seven or eight years ago, Dr. Osvald Sirén contributed to these columns a list of hitherto unidentified works by the Florentine Trecento artist, conventionally known as the "Compagno d'Agnolo," at the same time putting forward the hypothesis that he might be identical with that mysterious, shadowy figure midway between two periods of art, Gherardo Starnina,¹ who, according to Vasari, was a pupil of Antonio Veneziano and had a well-filled life, although great uncertainty reigns as to the actual character of his art, some surviving frescoes in the Castellani chapel in S. Croce at Florence—showing a close connection with the style of Agnolo Gaddi—being however assigned to him by Vasari. A few months ago, I had the privilege of publishing here the remarkable predella by the "Compagno," belonging to M. Bernard d'Hendecourt²;

¹ See the BURLINGTON MAGAZINE, vol. XXVI (December, 1914), p. 113 sq.

² See the BURLINGTON MAGAZINE, vol. XXXIX (October, 1921), p. 154.

China Row consisted of six "wooden-fronted" houses. They were pulled down about twenty-five years ago. Another row of cottages and shops occupied the site on Stratford High Street, near the corner of Marshgate Lane. These were pulled down about ten years ago, and Messrs. Wilmers' new building (for offices, etc.), erected on the site. Mr. Harry Smith, of Leytonstone, who dug the new foundations, informed me that this row of cottages appeared to have formed one building originally. It seemed very old and was apparently divided up into dwellings later. This building was probably the main factory building described by Thomas Craft, the Bow China painter, as having become "a turpentine factory and *small tenements*," in 1790.

It will be seen that the China Factory occupied both sides of Stratford High Street, then known as Queen Matilda's Causeway, Stratford Langthorne, parish of West Ham. The buildings are shown in Rocque's map of 1741-6 and in Chapman & Andre's Essex map of 1777, but in neither case are they described as a China Factory. The northern site was probably the first occupied. The opposite site was in the occupation of one Bisouth in 1747. His tenancy is given in a survey level map of that date, kindly shown me by Mr. E. S. Burrough, Assistant Engineer to the West Ham Corporation.

and on the present occasion I should like to draw attention to a very notable *Madonna* which I believe also to be by him and which is now for the first time reproduced by kind permission of the owner, Mr. J. Kerr-Lawson [PLATE]. The authorship of the "Compagno d'Agnolo" is, in my opinion, absolutely convincingly substantiated by the type of face of the Virgin and the character of the forms generally. Especially close is the resemblance to the *Madonna* in the collection of Professor Lanz at Amsterdam, reproduced in Dr. Sirén's article quoted above; I refer particularly, apart from the *Madonna's* face, to the drawing of her right hand in both instances. Very happily designed, and of a rich, low-toned splendour of colour, this work—which also enjoys the advantage of excellent preservation—must undoubtedly take rank among its author's most successful efforts. The size of the picture is 1.1 m. by 0.6 m.; it was bought by Mr. Kerr-Lawson in Florence some twenty-five years ago, and its original destination was no doubt some room, possibly the family chapel, in a burgher's or patrician's home.

FUMIGATION FOR FURNITURE BEETLE IN PANELS

BY D. S. MACCOLL



SIR CHARLES HOLMES'S valuable account of his clinical experience with pictures leaves one malady without a definite prescription, that of furniture-beetle in panels. I venture, therefore, to add from our experience at the Wallace Collection a note on the use of formaldehyde (commonly called formalin) as a liquid and as a gas. The record is by Mr. S. J. Camp, whose science and practical resource were employed upon the second operation.

Experiments with this substance began some twenty years ago when a vitrine of illuminations on vellum was found to be infected with beetle and the *St. Nicholas of Bari* (amongst others) bored through in a dozen places. On the advice of Mr. Frank Nowlan, the well-known miniature restorer, some wads of cotton wool saturated with formalin (a 40 per cent. solution of formaldehyde) were placed in saucers beside the objects. There was no reappearance of the beetle, and no harmful results, but this method had one defect—it substantially increased the humidity of the air in the case, a serious objection when the material is wood, parchment or paper, the medium tempera, water-colour or *gouache*. We improved upon this method when in 1917 the *Assumption of the Virgin* (Lo Spagna) was found to be for the second time actively affected by furniture beetle. The medium was tempera, the material paper (or thin parchment), the base an oak panel. Mr. H. G. Haines had already treated the back of the panel with a saturated solution of mercuric chloride (corrosive sublimate) in methylated spirit, a substance recommended for the destruction of beetle in furniture by the Commission appointed by the Science and Art Department in 1864, though they suggested a solution containing only 60 grains to the pint. However satisfactory such a method may be for furniture it possesses serious defects when applied to pictures on panel: the beetle cannot be reached at all unless the solution is forced by a syringe into each hole, or the panel soaked—the first a wearisome, the second a dangerous business. Moreover, if a saturated solution is used, a quantity of deadly poison remains on the panel after the spirit has evaporated; and if any of the solution touch the surface black sulphide of mercury may be formed. We therefore had recourse again to formaldehyde, but this time as a dry gas. A deep table case was rendered approximately airtight, the panel suspended some 4 inches from the top, the gas passed in through a hole cut in the base, the dry formalin being gasified by means of an "Alformant"—a small iron pail with a spirit-lamp beneath. Some preliminary experiment was necessary. For example, it was found that within thirty minutes the humidity of the case rose from 62 per cent. of saturation to 100 per cent., the temperature from 61° F. to 68° F. The rise in temperature was negligible, but the increase in humidity dangerous. A thick filter of dry cotton wool was therefore interposed with satisfactory result, for a rise of only 1 per cent. in saturation took place when the fumigation was carried out. The use of the filter could have been avoided if the iron pail containing the formalin to be gasified had been tightly fitted to the case bottom and the vapour from the lamp in that way excluded altogether. It was well known that some coal-tar colours are bleached by formalin, but Lo Spagna preceded Perkin by some 300 years, so there was no anxiety on that account. Severe and repeated tests were made with a wide range of other pigments; but not the slightest change was discernible. Our results were confirmed by Professor J. Norman Collie, who stated that he had tried a solution on water-colours without any apparent effect, but if applied in that way it must be pure—"the vapour of it of course would be pure. The action on size and glue would only be to harden them and pro-

bably make them 'gluier' and 'sazier' than before." He warned us, however, that, although the vapour would kill all live beetles and larvæ, it would *not* touch the eggs—a second application in the spring was therefore advised.¹ War pressure unfortunately prevented the second fuming, but nearly five years have passed without the reappearance of the beetle.

The advantages which dry formalin gas has over other fumigants for disinfecting works of art is perhaps insufficiently appreciated. It is non-poisonous (though its vigorous action on the mucous membrane must be guarded against—a cheap gas mask gave all the protection necessary in our experiments), and it has thus immense advantage over hydrocyanic gas; it is non-inflammable, and therefore superior to carbon disulphide, benzine vapour, naphthalene, paraffin or carbon tetra-chloride (chloroform); it has no tarnishing effect or action upon pigments like sulphur dioxide; it has the same specific gravity as the air, and thus possesses great penetrating power—if an object were placed in a vacuum and the gas admitted, penetration to every part would be certain; its action (in the case of a panel) practically ceases when the fumigation is over; used as a dry gas it has little effect upon any inorganic substance except iron and steel. It should be mentioned, however, that Dr. Alexander Scott, whose recent brilliant work at the British Museum is well known, is not yet satisfied that formalin is a safe reagent for the treatment of prints and drawings until it has been more carefully tested, owing to its tendency to pass to formic acid, which may prove dangerous to many colours.² The water necessary for the formation of formic acid, however, is not likely to be present if care be taken, as it was in the above experiment, to use the gas dry.

I am tempted to add here the story of a thoroughly unorthodox operation at the Tate Gallery in my day only justified by the desperate condition of a picture all hope for which was given up by the faculty. The picture was Watts's *Life's Illusions*, an early picture and one of his most beautiful. The bubbles of the picture were being multiplied by bubbles in the paint, and when the canvas was at the Grosvenor Gallery it was thought that before long it would fall, flake by flake, into its frame. Mr. Buttery had done what he could to secure the paint by local treatment; but the ground itself was rotten, and the flakes were blistering out again. My advisors were at their wit's end. The operation of picking canvas and ground from the back of the paint is at the best a nerve-racking business, only to be done a bit at a time when the surgeon is at the top of his form. In this case it was pronounced impracticable. I determined, therefore, on a drastic device. A cunningly constructed backboard, the exact size of the picture, was prepared. The canvas was taken from its stretcher and the edges fastened round the backboard by nails pressed in to avoid the shock of the hammer. Then

¹ Dr. Charles J. Gahan in his valuable pamphlet *Furniture Beetles—How to check or prevent damage caused by the worm*; British Museum, 1920, supports this statement, and gives a number of methods for the destruction of the beetle by heat treatment, fumigation and the application of liquids.

² *The Cleaning and Restoration of Museum Exhibits*. Department of Scientific and Industrial Research, 1921. p. 5.



The Odalisque, by Henri-Matisse. Canvas, 64 cm. by 92 cm. (The Luxembourg Gallery, Paris)

over the front a thick sheet of plate glass of the same size was gently lowered into place. The edges were pasted up with layers of brown paper to form a *passe-partout*, and the whole had become a solid block, impervious to air, and holding the paint suspended by pressure from back and front. No damage was done beyond the crushing of a few pin-points of paint. A doubt remained in my mind as to the possibility of chemical interaction between paint and glass as time goes on, but in the twelve years or so since the operation nothing of the sort can be traced. Whether disintegra-

tion has only been retarded, it is impossible to say, but at least an indefinite lease of life was secured for a sufferer *in articulo mortis*.

On the general question of restoration I would say this. The tradition has been to fill in and paint up missing passages in a decayed picture. No one would now dream of doing this with a drawing. The more skilful the imitation, the more deceptive it is as to what subsists of the original work, whose effect it dulls. Better, surely, to be frank about the damage and merely tone the ground so that the hole will not be glaring.

HENRI-MATISSE IN THE LUXEMBOURG

BY ROGER FRY

THE authorities of the Luxembourg have acquired the picture by Henri-Matisse, which we reproduce on the accompanying PLATE. The fact that the directors of an institution which has in the past pursued a policy scarcely more enlightened than that of our own Tate Gallery should have accepted an artist of the complexion of Henri-Matisse has caused some sensation. Such a phenomenon may bear two interpretations. It may be a criticism of Henri-Matisse's latest work or it may be the sign of a new era in the state patronage of art in France. There is reason to hope that the latter is the true interpretation. For the fact is that this is not the only sign that the administration of which M. Benedite has so long been the chief, has adopted a more liberal attitude towards modern art, and is willing at last to go outside the circle of official painting

and recognise the importance of the so-called revolutionary school.

The authorities of the Luxembourg are to be congratulated not only on having made the plunge, but on having acquired an admirable and striking example of Henri-Matisse's latest work. *The Odalisque* is more completely realised than many of his pictures, though here as always he maintains an extreme economy of means. However profoundly meditated, however carefully prepared a picture may be, the actual execution has always with this artist the freshness and apparent intuition of a sketch.

The magical qualities of Henri-Matisse's colour are universally recognised, and here these qualities are seen at their best. Almost alone Matisse seems able to retain freshness and delicacy while intensifying to the utmost point the resonance and purity of his local colours.

THE BURIAL OF ST. MARTHA BY SANO DI PIETRO

BY EMILE GAILLARD

THE picture here illustrated [PLATE] was once in Lord Taunton's collection, where it was attributed to Sano di Pietro, and catalogued under the title of *The Death of the Virgin*. Still under the same title it has now passed into the collection of Mr. Arthur Lehman, of New York. Capt. R. Langton Douglas has been kind enough to send me a photograph, in order that I might include this picture in my forthcoming book on the artist.¹

This little picture, doubtless part of a predella, shows, like the majority of the smaller works of Sano, many of the characteristics of miniature painting. As clear proofs of the attribution it is only necessary, apart from the composition, to compare the Christ and the

angels surrounding Him with any of those of Sano, particularly the small examples in the tabernacles of the Dresden Museum, to compare the Holy Bishop with the innumerable holy bishops on Sano's altar-screens, and especially with St. Augustine in the predella in the Louvre (No. 11,131—*St. Jerome appearing to St. Augustine*²); and finally the deacon behind the bishop with the deacons distributing candles in the miniature of the *Chandeleur* in the Antiphony of the Dome of Siena. The attribution therefore is not in question, but the identification of the subject depicted.

The Virgin died in the presence of all the apostles and was carried by them to her tomb. The Golden Legend is definitive on the subject: "The apostles piously raised her body and laid

¹ "Un peintre Siennois du XV^e siècle—Sano di Pietro." (Dardel, Chambéry.)

² Cf. the expresses in the predella with those in our picture.

it in a coffin." In the picture, the Virgin—if it is the Virgin—is placed in the tomb by two persons only—Christ, to be recognized by His cruciform nimbus, and a saintly bishop with mitre and halo, resembling in all points the SS. Ambrose and Augustine of Sano's iconography. Does this mean that Sano has painted a variation of the traditional *Burial of the Virgin*? Such a supposition is contrary to all we know of fifteenth-century Sieneſe painters and of Sano in particular. A great respecter of tradition, he would never have allowed himself such a deviation—nor indeed would his clients. No detail of the story of the Mother of Christ could be unknown in the city of the Virgin, where the tradition was kept fresh by Taddeo di Bartolo's frescoes in the Communal Palace of Siena. Even in the rare cases where the Burial is unaccompanied by the Assumption, Sieneſe tradition would assuredly insist on the presence of the apostles—as in the left upper compartment of the *Nativity of the Virgin* in the Propositura of Asciano, by Sano's master, Sassetta.

On the phylactery in Christ's left hand is written in fifteenth-century Gothic characters: "*I. memoria aeterna erit guista ospida mea.*" "*Ospida mea,*" Christ is saying. Who is the saint whom He calls His hostess? It must surely be St. Martha who received Christ in her father's house. In the account of the death of this saint in the *Golden Legend*³ we find, "Next day,

³ Légende Dorée du Bienheureux Jacques de Voragine. Traduction de Th. de Wyzewa. Perrin, Paris, 1905. pp. 377-378.

REVIEWS

THE PALACE OF MINOS, A COMPARATIVE ACCOUNT OF THE SUCCESSIVE STAGES OF THE EARLY CRETAN CIVILIZATION AS ILLUSTRATED BY THE DISCOVERIES AT KNOSSOS. By SIR ARTHUR EVANS. Vol. I. *The Neolithic and Early and Middle Minoan Ages.* 756 pp. ill. (Macmillan & Co.) £6 6s.

In the year 1900 Sir Arthur Evans began to excavate the site of Knossos. He continued his work in Crete from year to year till the war, which put an end to his activities, gave him much time to ponder over the whole of his discoveries and investigate many outstanding problems. His startling and wonderful revelations were communicated to the public from time to time through the medium of the *Annual of the British School at Athens* and in other publications, whereby students were enabled to keep pace with his discoveries and to understand the obscurities which were gradually cleared up or which still remained for investigation. At long last we are presented with the monumental volume, here the subject of review, which sums up and fully sets forth the results thus far arrived at so far as they relate to the history and activities of the people of Crete down to the end

which was Sunday, at three o'clock, St. Front was celebrating Mass at Périgueux. After the Epistle he went to sleep in his chair and the Lord appeared to him and said: 'My dear Front, if you want to keep the promise you once made to my hostess Martha, rise and follow me.' And at once St. Front, led by Christ, found himself transported to Tarascon, where he was present at the obsequies of the Saint and helped to place her body in the tomb. Meanwhile, at Périgueux, the deacon who had just read the Gospel awakened the bishop to say the Benediction. And St. Front, startled, answered, 'My brothers, why have you aroused me? Our Lord had taken me to the burial of His hostess Saint Martha.' Is not this an exact description of the scene set forth by Sano di Pietro? St. Front, Bishop of Périgueux, helps Christ to enshroud his hostess, *ospida mea*. But this was only a dream, and to emphasize this fact in a mystical scene in which all the characters belong to an unreal world—the bishop himself is crowned with a halo, and thus sanctified before his canonization—Sano added one ordinary person of this world, the deacon, who brings us back to reality. He wears diaconal vestments and carries cross and candle, continuing to serve the celebrant, and only present at the holy scene to recall the Bishop to the reality of the service at Périgueux.

The simple and sincere treatment of this episode is typical of the Sieneſe Primitives and seems to be a summary of the whole art of Sano di Pietro.

of the Middle Minoan period, that is to say down to about the year 1580 B.C. Another volume will describe the remainder of the Minoan age, and a third, if I correctly understand, will contain precious illustrative material. In these days the publication of such a book is a costly business, and we have to express gratitude to the publishers who have been bold enough to issue this important work in the distinguished form and with the wealth of illustration that makes almost every page a pleasure to the eye as well as a stimulus to the intelligence. The volume contains, beside eight coloured plates and about a dozen uncoloured, no less than 542 prints in the text and a number of plans and tables. It is a great achievement—a book which can never be out of date, however much knowledge may hereafter advance, seeing that it records the discoverer's official account of the work of his own hands, the enduring foundation beneath whatever may in the future be built upon it.

It is unnecessary here to repeat even in out-



The Burial of St. Martha, by Sano di Pietro. Panel, 12.6 cm. by 29 cm. (Mr. Arthur Lehman, New York)

The Burial of St. Martha by San di Pietro



A—Windmills in the Marshes, by John Sell Cotman. Canvas, 61 cm. by 100.7 cm. (Mr. J. A. Christie)

line the story of Knossos with the broad features of which all who take an interest in antiquity are already familiar. A word may first be said about the author's method of presentation and the handling of his vast material. It proceeds from step to step upon the things actually found and to which, in every characteristic instance, we are introduced by a representation of the objects themselves. Thus the history is extracted from the actual things discovered. They are passed before us one by one, and each is made to tell its own tale and to yield the conclusions which can be drawn from it. These conclusions, it is obvious enough, have been the result of years of pondering and repondering, of grouping and regrouping the material. Sometimes the results arrived at and demonstrated have been of recent deduction after years of familiarity and probing. No writer was ever more cautious or less given to jumping at conclusions. A suspended judgment has been evidenced in all his earlier publications. He has thus little to withdraw and few earlier conclusions to revise, but much to develop and complete.

Let not the reader imagine that it is with a corner of Crete alone, however interesting and important it was as a factor in world-history, that he will have to do. The writer's circumambient eye embraces all the known facts about the countries of antiquity which can have influenced or been influenced by the Minoan civilization. The Neolithic industries of South-East Europe, those of the predynastic and later Egyptians, those of Elam and the Mediterranean basin, all are brought into the picture. The author's grasp of his multitudinous material is as comprehensive as it is firm. It follows that the book is no light reading for a leisure hour. It can indeed be read with pleasure by intelligent persons interested in antiquity, but such mere once reading through will only yield a tithe of the reward attainable by a closer application. Passages must be read and reread and assimilated in all their bearings if references back to them from later pages are to have their full value. And here let a word of praise be interjected for the elaborate help afforded by the multitudinous and I think always accurate cross references by which the whole work is bound together and all its parts interrelated one to another. The pitfalls for misprints are countless, and yet a very close scrutiny has only disclosed a couple, both insignificant and self-correcting.

The most puzzling part of the subject for a reader is the intricate history of the Palace itself, for it was built, destroyed, and rebuilt, enlarged and re-enlarged, and then altered in internal arrangement or purpose in one part and

another. These changes and progressions are much more difficult to follow on plans than they would be on the site itself. To the author the whole complicated structure in all its layers is mentally visible with perfect clearness. He has traced out the date of every wall and foundation almost yard by yard, and the result of each trial digging remains impressed on his memory as no reader can impress it on his own. I doubt whether any student, however painstaking, who has never visited Knossos will be able to lay his hand upon his heart and swear that he clearly visualizes the Palace in all its forms and stages. Moreover, in addition to the foundations, the walls, the chambers and staircases which still so wonderfully exist, there are the upstairs halls and galleries to be conceived, of which no traces remain but whose former existence can be securely postulated from lower-floor indications or fallen fragments.

After the precious relics of the building itself, pottery affords the most important and illuminating series of artistic products. Indeed the history of Minoan art down to the end of the Middle Minoan period is largely written around and deduced from the pottery. Here again, though much can be explained by illustrations and much more by coloured plates, could we but have them by the hundred, it is essential for the intensive student to familiarize himself with actual examples of the pots themselves (as in certain museums, notably the Ashmolean, is possible) before the sequence of types will root itself firmly in his mind. It must always be remembered that alongside of this pottery there existed from a very early period, vases and other vessels in metal, and with a profusion we can only guess at in the precious metals, whereon the best art of each period was expended. It is matter for deep regret that the site of Knossos has yielded so few examples of work in this kind. It is only by the relatively late examples yielded from the soil of the mainland of Greece that we are able to construct in imagination any image of the fine products of earlier periods.

To the historian the long series of seals and sealings is little, if at all, less valuable. They offer indeed less to please the eye, but they yield a succession of designs and inscriptions of priceless value from which all that they may render forth has by no means yet been gathered. Here, however, the general student will find himself on ground difficult to tread. He may paddle along the edge of the pool, but it shelves rapidly and he will soon be out of his depth. The hieroglyphics and the successive scripts are duly illustrated, but they merely suffice to raise the anger of the ordinary man when he realizes that not a line nor a word of their content can be read, and that no single fact recorded

by them can pierce the wall of their incomprehensibility. Readers of the *BURLINGTON MAGAZINE* have had the tantalizing *Phæstos Disc*¹ brought to their notice. It has been transliterated into Greek and into music, but the night of incomprehensibility still shrouds it completely. Sir Arthur Evans deals with it in much detail and seems conclusively to prove that it is not punched in any form of the Minoan script, and that it probably exemplifies the untranslatable ingenuity of some Anatolian author, perhaps a *pæan-maker*.

Everyone knows, and most non-Teutonic scholars find acceptable, the provisional chronology invented and employed by the author, who divides the post-Neolithic ages of Crete into Early, Middle, and Late Minoan and subdivides each of these epochs into three parts. It must, however, be remembered that this kind of chronology is merely provisional and should give way to a division approximately by centuries as soon as such a substitution is possible. When we are asked to carry in our heads similar divisions (not contemporary one with another) for Cycladic, Helladic, and other categories, the normal mind ultimately boggles at the complication. We are asked to keep clearly in mind the relations of (say) Middle Cycladic II with Middle Minoan III, and the like subdivisions, and we tear our hair with the effort. But when M.M. III is again subdivided and we have such a date to carry in our heads in connexion with a certain object as "the early part of M.M. IIIa," the matter becomes more than a joke. The B.C. dates of a considerable portion of at least the second half of the Minoan Age are now approximately known, as they are for Egypt and other contemporary civilizations. It would be far better now to substitute approximate B.C. dates for these complicated eras even though no claim to accuracy can yet be made save in a few cases. The M.M. III period only lasted from about 1760 to 1580 B.C. Why not let M.M. IIIa run from about 1760 to 1670, and M.M. IIIb from 1670 to 1580? No doubt such an assumption would not absolutely coincide with truth, but it would be much easier to remember an object as dating from about 1600 B.C. than as of "the early part of M.M. IIIa."

With this growl I exhaust my small store of objections. Where so much has been given the overwhelming impression received is one of thanksgiving. Here we definitely receive a classic of archæology, a thing of enduring value, rich in revelation, in learning, and in judgment. We await the next volume with happy expectation, for if the present instalment deals with matter of high interest the material for the next is even richer.

M. C.

¹ Vol. XIX, p. 23 (April, 1911).

BYZANTINE AND ROMANESQUE ARCHITECTURE. By Sir T. G. JACKSON, R.A. Vol. I, xxii + 274; Vol. II, viii + 286 pp. and 171 pls. (Cambridge). 2 vols. £4 4s.

The fact that these large and handsome volumes should have reached a second edition, in spite of publishing and bookselling difficulties, is the strongest evidence of the respect in which they are held among general readers and architects. Some of the places where Byzantine and Romanesque architecture chiefly flourished—notably Constantinople, Salonica, Cologne, Serbia, and Friuli—have become familiar to many Englishmen during the war. The first edition contained a very full description of the churches of Salonica, especially S. Demetrius which perished in the disastrous fire that wiped out a large area of that city. The second edition contains a beautiful new coloured plate of Eski Djouma at Salonica, also a new plan showing the latest theories of the original plan of Westminster Abbey, and takes note of the works of Rivoira, Van Millingen, Antoniadès, and Ebersolt and Thiers, which have appeared since the publication of the first edition. Otherwise the book remains much as it was, a standard work that could only have been produced by a widely-travelled and well-read scholar with a vast practical experience behind him. A close reading of both volumes has revealed only three misprints, and the general accuracy of historical and architectural statements makes the work the more valuable to students.

In one or two minor matters there is ground for criticism. Greek words and passages, without an English translation, are used in the first volume with a frequency that assumes knowledge possessed by only a limited public to-day, when even in University circles "compulsory Greek" has passed away. Occasionally phrases of architectural jargon appear that must be incomprehensible even to those who know Greek, thus: (on p. 220, Vol. I) ". . . the arris of the groin being just pinched up." Further illustrations of the Romanesque churches of Cologne and Hildesheim would be welcome. All Eastern influence in Southern France is attributed to Byzantium, and no allowance is made for the possibility of Saracen influence by way of Spain and Sicily.

Perhaps the most remarkable feature of the whole work is the collection of illustrations. It may be doubted if any architect, past or present, has ever made so complete a series of sketches of bygone building. Among many interesting points made in the book the following stand out: that Roman architecture is the only ancient style useful to us to-day; that the basilican plan never developed for seven centuries from its inception; that Lanfranc and Anselm, who did so much to introduce Norman



Figure 10. Porcelain Figure, Chinese, Kiangnan Period.
Height, 36.8 cm. (Bevan Collection)

Auctions. (Messrs. Puttick & Simpson)

architecture into England, were both Lombards from Italy; that frescoes and stained glass should never be used together; that Provençal sculpture was based on Byzantine models and not on the Roman remains in Provence; that Norman architecture sprang from Gallo-Roman prototypes; and that the fall of monasticism coincided with the end of French Romanesque architecture.

M. S. B.

MODERN TENDENCIES IN SCULPTURE. By LORADO TAFT. Scammon Lectures, 1917. 146 pp. + illustrations. (Chicago University Press.) 5 dollars.

With the aid of a magnifying glass, the large number of well-produced illustrations to this book provide a tolerably complete survey of modern sculpture. The text is less helpful. It suggests a collection of catalogue jottings, expressing the author's personal tastes (he finds Matisse "notorious" and Gaudier Brzeska "a deluded youth"), and combined without much sense of proportion. Thus, the United States occupies a third of the book and St. Gaudens a whole chapter; while in the British section Epstein is only casually mentioned and Havard Thomas omitted entirely. There is no real attempt to explain the forces which give modern sculpture such distinctive features as it has; scarcely a hint of why a particular work possesses a particular character. For instance, there is no mention of Negro Sculpture in connection with modern French and Italian work. It is quite time the matter was seriously considered, for though this and similar compilations provide the material, their authors have not yet made very profitable use thereof.

W. G. C.

SINCE CÉZANNE. By CLIVE BELL. 230 pp. + 8 pl. (Chatto & Windus.) 7s.

This is easily Mr. Bell's best book. It contains more thought and fewer flatulencies than does the celebrated *Art*. Indeed, when we come to think of it, *Since Cézanne* is almost a unique book, having certain characteristics scarcely ever encountered among latter-day art literature. First of all it discusses in the English language the painting of our own day; and it is besides enlivened with many of the graces of literature and wit. Moreover, Mr. Bell, like a true pioneer, is free and feels it, having no responsibility for other people's views, and no sense of sin in breaking into virgin territory. *Since Cézanne* may not be a great book, but it is a great, rare and necessary *kind* of book.

Art for Mr. Bell is so definitely a part of life, of his own way of life, that it may often be difficult for those who live otherwise to feel themselves into the situations he so aptly depicts. His joy in art, he frankly believes and wisely confesses, is the same kind of joy that he derives from other pleasant manifestations of human desires and well-being; and it is through sympathetic conversations—for the book is

nothing if not talkative—about these latter sources of pleasure that he hopes to tempt the philistine into the restricted circle of art lovers. That is his method, and so we must not demand of him, as we demand of a witness in court, that he should give his evidence without referring to himself. The reader is invited to join the author in the pursuit of certain of the beauties of this life, of which art is chief, and to pursue them with equally intense enthusiasm. Mr. Bell continually moves, and moves us with him through a hocus-pocus of vinaceous aroma and cigar smoke, and, as we proceed, wafts towards us from time to time a whiff of turps, until we are all but dissuaded from the belief that respectable teetotalers who walk abroad with unrolled umbrellas may be just as devoted imbibers of the wells of beauty as ourselves. And, as likely as not, such a one will feel so much a stranger to Mr. Bell that he will seriously take the book as a joke—which is the better course—or else reprimandingly return it unread to Mudie's. He may escape from his dilemma if he begins by listening to Mr. Bell as he defines himself as critic, a task performed with gusto and address. The label in this case tells us not only what the bottle contains, but what it does not contain. Having decided that many people who otherwise could not enjoy art for themselves, may readily enough be stimulated into doing so, he contrives a patent preparation with which he proposes to inject the bodies of his readers, and there is no denying that this spiritual Livingstone rouser does brace them up. The advertisement makes no false claims. Mr. Bell, and critics in general, are not to imagine it to be their business to talk art for the benefit of the artist. Their task—though Mr. Bell, not having the "great public" really at heart, makes a poor policeman—is with the million, with the potential art-seeker. Nor are the critics to be permitted to dabble overmuch in æsthetics, much less in psychology. We confess that such a prohibition of irrelevancies wears a little thin by the time Mr. Bell in his last brilliant chapter comes to deal with "Jazz." If he of the unrolled umbrella gets as far as that he will see the curtain rise on scenes from a life whose very existence he had not suspected. Not even, we fear, by the assurance that "the word 'Jazz' has passed into at least three languages," will he be tempted further on; and when he is told that "the inspiration of Jazz is the same as that of the *grand siècle*," he will at best be heard, like the learned judges who ask the meaning of expressions like "old bean"—to put the question "What is Jazz?"

On the other hand, when he comes to real works of art, unlike that catholic critic who was

heard to say with passion, "If I can't get good pictures, I shall have bad ones," Mr. Bell is hard to please. The bulk of his book consists of a series of visions of the author marching us through the chambers of some incredibly complete picture gallery in which smoking and loud talking are permitted. As he passes along he waves aside most of the stuff upon the walls, snaps his fingers at it, and assures us it is a bagatelle; but even when he is put into a disorder by the quite bad pictures, he never ceases to be both profitable and entertaining. In the English section, Hogarth, Cotman, Whistler, Blake, Rosetti, Turner, Wilson, Condor, Steer are little more than tolerable. These things, like rice pudding, lack vitamins, and depress Mr. Bell. We are given a hint of a better opinion of Crome, who is admitted to cut on the whole the prettiest figure in a trio with Gainsborough and Constable, while Duncan Grant pulls on his pumps to make up a quartette. But the author's severity with England is as honest and reasoned as his leniency with France; and there, since he is naturally inclined to be severe rather than lenient, he is at his best. On that familiar ground he lets himself go at his ease. As every other picture comes before him, his pent-up feelings break out at his very mouth. Finally, he forefeels delightfully his continuing joy in some French artists and becomes depressed beforehand with the impending tediousness of others, retaining, however, the sense to take himself not quite seriously in these exercises; for Mr. Bell has not, like the perfect critic, the supreme gift by which he might thus prophecy of himself; and when he casts his eye backwards, the acuity of his vision is often diminished. The present touches him most keenly, and it is of the work of our own day that he is most entitled to exclaim with Dr. Johnson, as he so often does, "Sir, it has no merit."

R. R. T.

A RECORD OF EUROPEAN ARMOUR AND ARMS THROUGH SEVEN CENTURIES, by SIR GUY FRANCIS LAKING, Bart. Vol. III, xxxiv—358 pp. with 374 illustrations; and Vol. IV, xxi—353 pp. with 325 illustrations. (Bell.) 5 vols. £15 15s.

The third volume of Laking's life-work, like the second, has been edited by Mr. Cripps-Day with admirable circumspection.¹ The first part deals with daggers, hafted weapons and the crossbow, the second with horse armour, the Tower of London Armoury, and types of armour classified as *Maximilian*, *Landsknecht*, *Spanish*, *French* and *School of Lucio Picinino*. Perhaps no subject stands so much in need of a sound and well-ordered classification as this, but with the present scheme (*Maximilian* and *Picinino* excepted) few students will be any more satisfied than was

¹ For notes on the two earlier volumes, see BURLINGTON MAGAZINE, April 1920 and May 1921.

Sir Guy Laking himself:—

We agree that the true Landsknecht soldier fought on foot, but when we refer to this armour the reader will see that it is a type suitable for both mounted and foot soldier. The term may seem to some an unsuitable one, but to the author, who has lived, as it were, entangled in armour jargon, and to all collectors, it connotes a definite class of harness. . . . We wish to imply by the term a class of armour which is of almost stock pattern, but which occasionally is distinguished by the work of the most skilled of armourers. (p. 272.)

We are unable to see that there is anything in common between the suit at Vienna, made for Lazarus Schwendi, Fig. 1050, "an excellent example of the armour in question," and that composite suit grouped with it on the opposite page (Fig. 1049—Wallace Collection No. 402), with variations in every lame. The typical Landsknecht harness of Conrad von Bemelberg at Vienna is not reproduced. Nor is the classification of the armour, "termed 'Spanish,' " any more satisfactory—

. . . . which is so called not because it was made in Spain, or made by Spaniards, but because it was chiefly supplied to the Spanish Court. . . . German workmen were the artificers, Augsburg, Landshut and Innsbrück being the chief towns from which these fine productions emanated. . . (p. 302.)

The armour made for Charles V by Koloman Kolman (Fig. 1062) thus finds itself associated with that made for the same Emperor by the Negroli of Milan (Fig. 1064), which is dissimilar in nearly every respect. It is to be regretted that Sir Guy Laking so readily adopted the "armour jargon" of his time, which resulted in—

. . . . a constant struggle with the difficulty of adhering with absolute rigidity to our twofold system of classification—that according to form, and that according to provenance. (p. 178.)

A more scientific classification would have been a boon to students who must clarify their vocabulary if they are to clarify their ideas.

The value of a good classification is apparent when we turn to chap. I, vol. IV (xxix)—that upon the Greenwich School—one of the most interesting chapters of the whole work. With generous aid from the researches of Baron de Cosson and editorial additions upon important points, the history and characteristics of this school are carefully set forth: we shall here attempt but a brief recital of the outstanding facts. The workshops at Greenwich (established by Henry VIII about 1511) had so developed that in the Domestic State Papers for 1625 over thirty *Tylte and feelde Armors* are mentioned as having been made at Greenwich lately. Where are these armours and those which were made before them? The work of William Pickering (Master of the Armoury, 1604-14) is known by the suit made for Henry, Prince of Wales, now at Windsor; but, since the Greenwich armourers used no mark, the identity of their earlier work has to be otherwise determined. In 1894 there appeared at the Spitzer Sale a MS. in folio of thirty-one drawings of armours and

extra pieces for the joust—a MS. that was rediscovered by Baron de Cosson about 1890 in the possession of M. Stein; Viscount Dillon fortunately acquired it for the Nation, and it passed to the Library of the Victoria and Albert Museum. Upon the thirteenth drawing appear the words: *Thes peces wer made by me Jacobe*, and upon the fourteenth: *This feld armor was made beyond see*, to which is added: *Thes tilt peces wer made by me Jacobe*. Now the identity of this Jacob has yet to be established. Sir Henry Lee, Master of the Armoury in 1580, writing on the 12th Oct., 1590, says:—

To give the more credyte to that stuffe (Innsbrück iron) to the armourers of London and to Jacobi the Mr. workman at Grenewhyche

That *Jacobe* of the MS. and *Jacobi* of the letter are identical is probable enough since the fourteenth drawing of the MS. is inscribed *Ser Henry Lee*, and the twentieth *Sr. Henry Lee, Mr. of tharmerie*. All the drawings appear to be by the same hand and are assumed to represent armours produced, in the main, at the Greenwich workshops. The words *made beyond see* and the armour's German character suggested that the identity of *Jacobe* was to be found among the well-known German armourers of the period, and the late Wendelin Boeheim put forward the theory, on the slenderest foundation, that *Jacobe* might be the Innsbrück armourer *Jacob Topf*. But *Topf* is believed to have died in 1587, while *Lee*'s reference to *Jacobe* is dated 1590; there is no likeness between the work at Vienna attributed to *Topf* and the armours in the MS.; the supposed absence of *Topf* from Innsbrück, 1562-75, would hardly have enabled him to make the two first suits of the MS., inscribed *M R* (Mary Regina), and so probably made before 1558, the date of her death, or those made after 1575.² But on such questions the reader must consult the volume itself. The armour of the Greenwich School was of superb quality and differed in design from that of any other school. It merits the most careful study by English students. How little the craftsmanship of the English armourers was known or appreciated in

² Mr. Foulkes suggests that *Jacobe* may possibly be identical with *Jacob*, appointed Keeper of the Queen's Calivers (1595-8). *Tower Inventory*, I, p. 39.

A MONTHLY CHRONICLE

COTMAN AND CROME.—Seldom indeed are we privileged to see the life work of an English artist as that of John Sell Cotman can be seen in the joint exhibitions at the Tate Gallery and British Museum. No phase of his work, either in oil or water-colour, is missing. The idea of exhibiting Cotman in his entirety was no doubt suggested by the wonderful series of Crome's collected last year for the centenary exhibition at Norwich. To re-encounter after many years

their own day is clear from the Minutes of the Armourers' Company in 1580,³ by which date some of the best work of the Greenwich School must have been produced:—

It was the Master's chance to speak with Sir Walter's honor again [Sir Walter Mildmay, Chancellor of the Exchequer] Dr. Doull, one of the Masters of Requests, being with him, praying him to have the Armourers' Bill in remembrance.

"What," said Mr. Doctor, "there is none of your Company that can make an armor."

"Yes, Sir," said the Master, "that there is verily good workmen, and skilful as needeth to be."

"Tell me not that," saith he, "for I will hould you a hundred pounds that there is none in England that can *trampe* an armour from the *Cappe* to the *Soul* of the foot."

"I will lay with your worship afore Sir Walter's honor if you give me leave that we have in England that shall work with any in the world from the toe to the crown of the head from 100 to 1000"; and then he made as though he would have laid it.

"No," saith Sir Walter, "ye shall not lay, for he will win of you, for they have very good workmen, and I know of the workmanship myself."

That workmanship was again appraised on the 23rd June, 1921, when the suit made about this time for Herbert, second Earl of Pembroke (the seventeenth of the MS.) fetched £25,000 at Sotheby's.

Space remains only for the barest reference to the remaining chapters of the fourth volume: these deal with Close Helmets, Burgonets, Morions, Cabassets, Pageant Shields, Swords of the Sixteenth Century and Hafted Weapons of the Sixteenth and Seventeenth—all admirably illustrated and deserving of careful attention.

S. J. C.

THE DANCE OF DEATH, 1914-18, by PERCY SMITH. Seven Etchings and a title page. (The Print Society). In Portfolio, £15 15s., or single, £3 3s.

These war etchings owe something to Raemakers' cartoons, while as compositions they are well in line with the popular art of the nineteenth century. Mr. Smith, who has considerable talent, alternates between a yearning to tell us of the things which have thrilled him and mattered most to him in his latter day life and a yearning to express himself calmly as an artist in terms of beautiful line and noble grouping. The first impulse is still too violent and ungoverned so that the necessary fusion with the others has not as yet taken place.

³ *The Armourer and his Craft*, Charles Foulkes, p. 122.

an idol of one's youth is usually a painful experience, for it is very seldom that we find it possible for one of these early enthusiasms to survive such a trial and justify us in promoting our idol to the rank of a god. For long years the names of Crome and Cotman were to many English students, and to the writer among them, the touchstones by which much pictorial art was made significant. How, in the light of these exhibitions, do the two men

survive the ordeal of that judgment they did so much to bring into being?

Crome has all the qualities that go to the making of a master—his sense of design and spacing, the directness of his approach, his ardent passion for nature. His greatest achievements, the *Mousehold Heath*, the *Slate Quarries*, the *Moonrise on the Yare*, the *Poringland Oak*, the *Willow Tree*, and the like, do justify his great reputation. Crome stands the test, but what of Cotman?

Judgment of the water-colours shown is often baffled by the effect upon them of their owners' neglect to shield them sufficiently from the action of light. Many are but ghosts of their former selves. Several examples, both in water-colour and oil, do not seem to us to be authentic works at all; such as the *Beach Scene, with Boats and Fishermen* (110), the *Boat on Shore* (146) and the *Sea Piece with Boats* (52). But excluding these an abundance of characteristic work remains. The early drawings which owe enormously to Crome and Girtin, are confused, overcharged and subdued in colour. The best of them have many of the qualities of those two painters. They differ from them in that they show an intense search for modulation, carried to a point when the planes become confused, even jumbled. Yet what tenderness, what sensitiveness they display! It would have been instructive to have seen a good Girtin alongside such a drawing as the *Gosmire Lake, Yorkshire* (135). Emerging from this tentative phase, the real Cotman asserts himself. He shakes off every influence except Turner's, and emerges into his finest period, during which he produced such beautiful drawings as *A Shady Pool—Where the Greta joins the Tees* (65), the *Castle, Eden Dean* (39) and the *Exterior of St. Luke's Chapel, Norwich Cathedral* (29). The spell of Turner began to assert itself more and more, a mixed blessing in Cotman's case, and an already astonishing technical dexterity developed in a way that threatened to engulf the finer side of his art. This phase was hastened by the impelling necessity of earning a livelihood by teaching. His facility of expression became uncanny. Henceforth, much of the old charming sensitiveness, the subtle low-toned colour, the exquisite feeling for modulation became obscured, and we see him degenerating into the brilliant virtuoso: high-toned colour, cleverly juxtaposed, slick, almost "academic" drawing, the gradual obliteration of those delicious subtleties, which were naturally part of his refined and sensitive temperament. This phase culminates in such drawings as the *Cader Idris* (120). These drawings herald the advent of the pursuit of technique for technique's sake, the bane of so much later paint-

ing. When we consider such brilliant drawings as the two *Abbatial Houses of Rouen* (142 and 144) we are forced to the conclusion that their interest is little more than topographical, brilliantly and theatrically set out. A step further on the downward slope is marked by the *Church Porch at Louviers* (101), the *Jungfrau* (138); this type of presentation is that to which the French so aptly apply the word "imagerie."

Coming to the rare oil paintings we are faced with quite other qualities. Few will deny the success of the splendidly realised *Mishap* (40) or the *Landscape with Waterfall* (31), but we cannot place in the same category the dull and clumsy *Coast Scene, St. Malo* (170), although we have no doubt as to its authenticity. It is, however, when we come to the *Landscape with Man Wading in a Stream* [PLATE II, B] and the splendid *Windmills in the Marshes* [PLATE I, A] that we see Cotman at the pinnacle of his achievement. What satisfaction we could feel if the nation might possess these two canvases. They would worthily fill a gap which has been but too long apparent in the representation of the British School.*

Upon first contact with this wonderful assemblage, we were inclined to the opinion that Cotman had been sadly overrated. Further reflection, however, compels us to confess that that view was due rather to his inequalities than to his successes. We have less admiration for his last manner, for his slickness, whether in oil or water-colour, and in that phase he sinks considerably in our estimation; but the few fine things we have cited, and some others which space prevents our mentioning, justify his position as one of the outstanding personalities of the British School.

The comprehensive show at the British Museum enables us to study important works cheek by jowl not only with Crome, but with those lesser lights of the Norwich School, who by their not inconsiderable talent, their devotion and their energy contributed so much to the growth and wellbeing of British painting.

P. M. T.

LONDON EXHIBITIONS.—Havard Thomas's sudden death was all the heavier blow to British art, since it meant the cutting off at full maturity of a slowly ripened talent, which had just secured adequate recognition and real scope for its exercise. Not that his work was entirely representative of his age. Its harmony, balance and restraint are far removed from the distortions and exaggerations which mark much contemporary work. He found his standard and ideal in fifth-century Greek sculp-

* We are informed that Sir William Lancaster has generously presented the *Man Wading in a Stream* [PLATE II, B] to the Nation.



D. Boudicca, by Havard Thomas. Marble. Height, 1.83 m. (City Hall, Cardiff)



B—Landscape, with a Man reading in a Stream, by John Sell Cotman. Canvas, 38.1 cm. by 25.4 cm. (Sir William Laverest)



C—The Castle, Eden Dean, by John Sell Cotman. Canvas, 41.9 cm. by 37.5 cm. (National Gallery of Scotland)

ture, especially in Praxiteles, and looked with some suspicion on Mediæval and Renaissance work, and on such moderns as Rodin. Yet there was nothing of academic classicism about him; and he abhorred the cold eclecticism of a Canova or Thorwaldsen, and of their followers. For him, nature was the prime source of knowledge and inspiration, study of other men's work being primarily to find means for her interpretation. Most of the criticism and abuse of his famous "method" has been founded on a misconception. No one believed less than Thomas that conscious process and geometrical formulæ could produce a work of art; but no one was more convinced that knowledge and intellect were essential to complete emotional expression. In fact his method was simply a device for fixing the relations in space of various parts of the human figure, so that the artist had a scaffolding on which he could work with a confidence and certainty otherwise impossible. By no other means, probably, could he have carried through the finely expressive falling figure in the bronze memorial group at Mountain Ash, of which a full-size cast is included in the memorial exhibition now open at the Leicester Galleries. The perfecting of this method took many years. At one time Thomas, in despair, almost abandoned sculpture in the round for the bas-relief, of which notable examples are *The Loom*, *Agriculture*, and the well-known *Rupert Brooke*. Completeness and clarity of statement were characteristic of Thomas. For good or ill, he pushed his work to the fullest point his great technical skill would carry it. Approximations never satisfied him. The two versions of the bronze statuette *Castanets*, which took three years to complete, show how he spared neither time nor effort in struggling to fulfil his intention. Sometimes, indeed, the original emotional impulse seems inadequate to carry the superstructure, and the result is cold and lifeless. But always there is knowledge, refinement and craftsmanship. Naturally, such an outlook and method meant limited output. Yet even those who knew him best may well be surprised at the amount and variety of his accomplishment. His drawings are a too little known part of his work. Made chiefly as a preliminary to work in relief or in the round, their emphasis is on planes rather than on contours, and their general character is that of subtly modelled bas-reliefs. As a sculptor, he found his most sympathetic material in clay and bronze. With these he could attain that union of delicate surface modelling with firm statement of underlying structure which he chiefly prized. This is well seen in the *Lycidas*, combined with a conception and design which put that work on a higher level than the other-

wise comparable *Thyrsis* and the so-called *Cassandra*. But Thomas could and did think in terms of stone; and in that material produced what is probably his masterpiece, the *Boadicea* [PLATE III, D]. Here there is a breadth and massiveness of handling, an imaginative power, and a dignity of design, which put its author in the front rank among British sculptors.

HENRY GLICENSTEIN'S work at the Greatorex Gallery is a sharp contrast to that of Havard Thomas. His sculpture, in which stone, wood, clay and metal are used with equal facility, is most directly comparable to Epstein's. There is the same simplification, distortion and emphasis for the expression of an idea; but it lacks Epstein's feeling for design and the certainty and vivacity of his modelling. The search for monumental quality often degenerates into dull shapelessness. The series of dry points illustrating the First Book of Samuel are among his better work; but, as a rule, his drawing is marred by hesitations and irrelevancies, and a curious lack of plastic quality.

AT MESSRS. SPINKS, again, one moves into yet another world. Here is the bulk of the well-known Macgregor collection of Egyptian sculpture, including the admirable head in obsidian recently exhibited at the Burlington Fine Arts Club; five or six excellent examples of trial bas-reliefs; a simplified but very vital head of a boy carved from emerald matrix; an interesting early or predynastic figure in black basalt; and a charming drinking vessel of blue faience of the eighteenth dynasty. Among the Greek and Roman work, the somewhat sentimental and physiological Guarnacci Hercules is notable, of the school of Lysippos. More impressive is the colossal head of a goddess from the Hope collection, whence also comes an interesting Gracco-Roman figure of a youth, doubtfully described by Reinach as Hercules.

W. G. C.

THE FRENCH GALLERY.—Here are shown some fifty odd pictures mainly by that numerous body of nineteenth-century painters who were neither disciplined enough to join up with Impressionism proper nor independent enough to found schools of their own. Among them we notice two recent works by the aged L'Hermite which surprise us by their delicate use of colour and understanding of form. A few Scottish works are included. An Orchardson and two Petties remind us again of the superiority of the former. The most satisfying picture in the show is the smaller of the two M'Taggarts. The French Gallery would perform a service if they could arrange an exhibition in London of M'Taggart's two unfamiliar works.

THE INDEPENDENT GALLERY.—Here there is a joint exhibition of the paintings of Mr. Bernard Adeney and Mr. Keith Baynes. Both art-

ists show a considerable advance since they last exhibited. Their outlook is similar, but while the former translates what he sees into broad planes, which are woven into a single entity by virtue of their tonal relationship and a common simplicity of handling, the latter contrives to link up his main planes by a tangle of secondary forms and details. Mr. Adeney, who until now has worked in far too strict conformity with a sound but limited scheme, is now taking advantage of his experience and is pushing out tentacles in several new directions. He has taken with considerable success to figure painting, and has made a not unsatisfactory beginning with portraiture. But the great development that has taken place since his work was last shown, is in his landscapes. In *The Campers*, *Cotswold Farm* and one or two others a certain inelasticity and angularity are still discernible. But in most of the others, noticeably *Lane to the Village*, *Cottage and Lane*, the oddly romantic *August Foliage* and *The Willow Tree*, Mr. Adeney shows a greatly increased understanding of form and at the same time has lost nothing of that quiet charm that hitherto has made him so readily understood and appreciated by those who have difficulty in following the intentions

of other members of his school. Although there are no signs of Mr. Adeney becoming a really fine colourist, a picture like *The Willow Tree* shows clearly enough that he has begun to speculate in that region as well. It is amusing to compare these two brother artists in *The Reading Lamp*, by Mr. Adeney, and *The Window View*, by Mr. Baynes, who, however, is best studied in his smaller canvases, and in his drawings. *Trees and Buildings* (3), *The Cottages* (5) and *The Station Road* (7) are delightful things. We enjoy the whole of the work of this gifted experimenter, but we wish he would not dash in these Friesz-like smudges on some of his skies and trees; however effective they sometimes are, they do not aptly express his own personality; that is his real work as an artist, and the more he sticks to it, the deeper we are impressed with his powers and with the hinterland of emotion behind them still awaiting further cultivation. R. R. T.

FORTHCOMING EXHIBITIONS. — Burlington Fine Arts Club, French painters deceased within the last hundred years; Mansard Gallery, the London Group; Independent Gallery, work of Vanessa Bell and Othon Friesz. See also p. ii of our advertisement columns.

LETTER

"EPHEMERAL DISCUSSIONS."

SIR,—It seems to me that the real points of debate involved in our friend Sir Robert Witt's letter and your own note have been a little obscured by the use of the word "ephemeral." You have not unnaturally taken it to cover questions of the day, but by no means of ephemeral interest, such as the fate of the City Churches and the policy of public galleries. I am sure he would agree that such topics deserve and need discussion in the BURLINGTON MAGAZINE, and that the revival of the editorial article for this purpose is to be welcomed. Nor would he, I am sure, rank as necessarily ephemeral, in the sense of unimportant, the discussion of modern or even contemporary art. Only the collector or student who judges by the standard of stabilised money-value and reputation would recognize a sharp dividing line between old art and new, or imagine that he has a taste in one if he has none in the other. A large proportion of the matter of the BURLINGTON MAGAZINE deals with quite unimportant figures and works of art of the past, which might very well have been ephemeral, but have been preserved, like flies in amber, to tease the curiosity of the scholar. It is frequently the interest of the chase, the reconstitution of the half-known, rather than the merits of what is recovered, that tempts the historian. That factitious interest is lacking, or

much weaker, in subjects of the day; with those the problem is more purely critical, and, because it is new, more exacting.

There is, in fact, no principle at stake in this debate. But there is a definite and important question of expediency, namely whether the MAGAZINE should attempt to deal with living, as well as with dead artists, and with current exhibitions of their work. My own view is that it should not, for various reasons. One reason is that the MAGAZINE is a monthly, and therefore has great difficulty in keeping time with exhibitions. A second is that to deal with them to any critical purpose would require a doubling of its space or a cutting down of the none-too-ample room available for its main business of history. A third is that if it illustrates contemporaries the articles can only be written by admirers, since artists and owners can hardly be asked to permit reproductions that are to be used as a cockshy. A fourth is the argument from experience. It seems to me that over the whole record the current criticism has tended to be spasmodic and perfunctory, or else over-partial. Now your own desire, I know, very properly is to give a hearing to all sides, if to any; you would resist the attempt of any one party or person to chaperon the MAGAZINE. But your efforts in this direction appear to result in more heat than light, and it is a matter for you to consider whether the game

is worth the conflagration. I do not refer to the discussion of a dead artist like Cézanne, who is fair game, and a centre for much debate of vital interest: the clear dividing line is that of dead and living.

A secondary question which has been entangled with the other is that of "controversy"; in plain words whether correspondence should be encouraged and freely admitted. My own bias is for an animated exchange of views; but this is a matter which must be left to the discretion of the Editor, who should regard himself as having full powers to accept or reject in part or in whole, or to call for alteration, if matter or manner in his

judgment requires it. I think, Sir, that your committee and readers can trust you to arrive at a reasonable policy in this respect, and to maintain the BURLINGTON as an organ of history and criticism in which we can increasingly take a pride.

Yours faithfully,

D. S. MACCOLL.

[Mr. MacColl's letter arrives just as we go to press, and we therefore shall not attempt for the moment to comment upon it; but we should like to thank him as well as Sir Robert Witt for their friendly help, and to assure them that we shall reconsider earnestly the questions they raise.—EDITOR.]

AUCTIONS

MESSRS. SOTHEBY, WILKINSON & HODGE, 34, New Bond Street. MAY 2nd. Engravings and drawings, various properties, including English mezzotint portraits by 18th and 19th century masters. Plates from Turner's *Lib. Stud.* MAY 10th. Old Master pictures, property of the Countess of Carlisle, C. Fairfax Murray, Esq., and other properties, including besides an important Le Nain (88), many curiously interesting pieces, mainly Italian, such as two examples of Marco Basaiti (84, 85), a singular Venetian *Descent from the Cross* (68), and the remarkable Marco d'Oggiono *Virgin and Child*, and a fine Ruisdael (39). MAY 15th to 17th. Burdett-Coutts' library. MAY 18th. Engravings in colour, Part I property of Sir Ed. Coats, including most of the best work of George Morland. MAY 19th. Snuff boxes, bonbonnières, miniatures and objects of art, the property of Sir Edward Marshall Hall, K.C. MAY 22nd and 23rd. Valuable printed books, illuminated and other MSS., and autograph letters, property of Sir Edward Marshall Hall, K.C., the late Rt. Hon. Lewis Fry and Violet, Viscountess Melville. R. R. T.

MESSRS. PUTTICK & SIMPSON, 47, Leicester Square. MAY 26th. The Bevan collection (late Bennett collection) of Chinese porcelain. The sale of the Gerald Lee Bevan collection is likely to cause a flutter among collectors of Chinese porcelain, particularly those who specialise in K'ang Hsi and Yung Ching wares. Quite a number of interesting pieces will come under the hammer, and among them several of prime importance. The programme is varied and comprises famille verte enamels, both on the biscuit and on the glaze, powder blue, single colours, and famille rose, displayed in many forms, including a series of figures and groups which show to advantage the skill of the Chinese modeller. But the most important sections are undoubtedly the K'ang Hsi porcelain enamelled on the biscuit and the Yung Ching eggshell with famille rose enamels and a plentiful display of ruby pink. Porcelain decorated with famille verte enamels on the biscuit was a speciality of the K'ang Hsi period (1662-1722). The colours are the same as those used in the painting over the glaze; but when applied direct to the biscuit they have a darker and softer tone than when lightened by a background of glaze, and the blue and red enamels are less frequently employed, leaving green, yellow and aubergine to hold the field. For some inscrutable reason dealers and the makers of sale catalogues conspired in time past to label all this group of porcelain, Ming; and the name has survived with the embarrassing vitality which misnomers enjoy. It is true that this technique was known to the Ming potters, but specimens of their work are rare; and there is a style of modelling and decoration in these primitives, which differs considerably from that of their maturer descendants of the K'ang Hsi period. Among the specimens of this class in the Bevan collection is a little series of figures riding or leading horses. The collector must have had a partiality for the horse. There is a pair of mounted archers and a pair of led pack horses, and there is the splendid figure of Kuan Ti shown on the accompanying PLATE. The Kuan Ti is a stately composition with much dignity of face and person. It is modelled with plenty of spirit and movement, and it suffers little from the grotesqueness which so often infected the porcelain figures of the time. The ware, too, is a fine unctuous material; and the enamels—one might almost call them

enamel glazes—which are applied in liberal washes, lie sleekly on the smooth biscuit. The aubergine of the horse and the vivid green of the god's body armour dominate the colour scheme; but there are passages in green-black, and details in white biscuit, and the face still retains its gilding. Kuan Yü was a hero of the romantic period of the Three Kingdoms, who was canonised in the twelfth century and eventually raised to the rank of God of War in 1594 with the title of Kuan Ti. The other figures include a delightful pair of storks: water-vessels in the form of the drunken poet Li T'ai-po, and an incense burner in the form of a chimera-like monster with a brilliant purplish-black glaze. There are, besides, two rare teapots with pierced panels of bamboo, pine and prunes, one with black and the other with green background, and there are two of square kettle shape with arched handles and similarly pierced panels. The latter are finely enamelled on the glaze, the ground being pale green. But enumeration is tedious, and we have not yet mentioned the eggshell plates decorated in the best Canton style with domestic subjects framed in elaborately dispersed borders, the pair of dainty famille rose lanterns, nor the important set of five covered jars and beakers with deep ruby pink ground and shaped panels of landscape and flowers. In the forefront of each piece of this set is a panel with a cock and peony, the bird of fame and the flower of riches and honours. R. L. H.

Me. F. LAIR-DUBREUIL at the Galerie Georges Petit, Paris, MAY 8th, 9th and 10th. Old and modern pictures, water-colours, drawings, etc., objets d'art and furniture. Collection of La Marquise de Ganay. This important sale includes works from most of the great schools of painting. Among the French examples a very fine sheet of studies by Watteau (27), an excellent drawing by Fragonard (18), a good Clouet portrait (34), are interesting and unusual. There are also a series of instructive English portraits by the masters of the 18th century, a few Italian works and several fine school pieces that present problems of attribution, besides important bronzes. R. R. I.

C. G. BOERNER, LEIPZIG.—MAY 8th. Duplicate engravings from a famous public collection. MAY 9th to 12th. Engravings, the property of Dr. Julius Hofmann, of Vienna. The late Dr. J. Hofmann, of Vienna, (d. 1913), author of the best catalogue of Goya and of a monograph on the Italian Monogrammist P.P., whose prints are to be sold by C. G. Boerner, was a learned and discriminating collector whose plan it was to illustrate the whole development of engraving by a few well-chosen examples of many periods and artists, rather than to form a large collection of any single engraver's work. His collection, ranging in dates from the 15th to the 20th century, is especially strong in Dutch etchings and engravings of the school of Rubens, but it follows from what has already been said that it contains excellent examples of every class of engravings, including German primitives and 18th-century colour-prints and etchings by Meryon, Maret, Klinger, Zorn, Cameron and Bone. The admirable catalogue, profusely illustrated, includes *Christ bearing the Cross*, one of the very earliest German woodcuts (ca. 1390-1400) and several other rarities which are added to the Hofmann collection and distinguished from it in the catalogue by an asterisk. C. D.

GALLERY AND MUSEUM ACQUISITIONS.

NATIONAL GALLERY.

MASACCIO. *God the Father*. Wood, roundel, 5 in. Presented by Charles Ricketts and Charles Shannon, Esqs.

VAN DYCK. *The Balbi Children*. Lent by the Lady Lucas.

THE CARLISLE PICTURES AT TRAFALGAR SQUARE. In her will, dated May 7th, 1911, the late Rosalind, Countess of Carlisle, left to the National Gallery the following pictures:—

BELLINI (?). *Head*.

GAINSBOROUGH. *Girl with Pigs*.

GAINSBOROUGH. *Mrs. Graham as a Housemaid*.

REYNOLDS. *Lady Cawdor as a Child*.

RUBENS. *Landscape*.

In 1913 she presented to the Gallery the eight pictures from the Castle Howard Collection, which are now hung at Trafalgar Square, including from among those mentioned in the will the Rubens' *Landscape* and Gainsborough's *Mrs. Graham*. There is no doubt that this splendid gift was intended to supersede the bequest of 1911; and the Trustees of the National Gallery have agreed to waive any legal claim they might have had on the other three pictures. The gift was as follows:—

BARNABA OF MODENA. *Coronation of the Virgin*, etc.

CARRACCI, A. *The Three Maries*.

CRANACH. *Charity*.

GAINSBOROUGH. *Mrs. Graham*.

MAZO. *Mariana of Austria*.

MIGNARD. *Descartes*.

RUBENS. *Landscape*.

RUBENS. *Lord Arundel*.

NATIONAL GALLERY, MILLBANK.

SIR W. ORPEN. *Portrait of Sir William McCormick*. Oil.

W. STRANG. *Portrait of the Artist*. Oil.

ALFRED TURNER. *Psyche*. Marble.

All three presented by the Chantrey Bequest.

J. M. W. TURNER. *Swiss Bridge*. Sepia drawing for Plate 78 "Liber Studiorum." Presented by Sir Joseph Duveen.

BRITISH MUSEUM.

PRINT ROOM.

DRAWINGS.

N. T. CHARLET. *Group of Figures*; pen and ink. Presented by Louis C. G. Clarke, Esq.

C. F. DAUBIGNY. *A Team of Six Oxen*; red chalk. Presented by Louis C. G. Clarke, Esq.

PRINTS.

ANONYMOUS (Dutch, 17th century). *The Synod of Dort*, 1618. Presented by Sidney Robinson, Esq., M.P.

F. MORLEY FLETCHER. *The Mountain*; colour-print. Presented by the Artist.

P. F. GATHIN. *The Terrace, Compiègne*; etching. Presented by Dr. R. O. Moon.

ROBERTINE HERIOT. Six colour-prints from intaglio plates. Presented by the Artist.

ALICK G. HORNELL (d. 1916). Thirteen etchings. Presented by his sister, Mrs. Furze.

H. MACBETH-RAEBURN. *Dr. Nathaniel Spens*; mezzotint after Sir H. Raeburn, printed in colours. Presented by H. C. Dickens, Esq.

MABEL A. ROYDS (Mrs. E. S. Lumsden). Twelve colour-prints (woodcuts). Presented by the Artist.

E. A. VERPILLEUX. *Malines*; colour-print (woodcut). Presented by P. and D. Colnaghi & Co.

Annual publications of Föreningen för Grafisk Kunst, Stockholm, 1917-19. Presented by C. Dodgson, Esq.

CERAMICS.

Fifteen tiles from a mihrab. Damascus ware, 16th century. Presented by Miss Doughty.

A bronze vase with engraved designs, early ARAB period; and a jug and bowl of RAKKA pottery. Bought.

COINS AND MEDALS.

GIOVANNI GUIDO AGRIPPA. Cast bronze medal of Leonardo Loredano, Doge of Venice (1501-1521). Presented by the National Art Collections Fund.

VICTORIA AND ALBERT MUSEUM.

(The acquisitions marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

St. Paul; statuette in alabaster. GERMAN; 15th century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.

Collection of CONTINENTAL porcelain and earthenware (including specimens of Meissen, Berlin, Ludwigsburg, Ansbach, Chantilly, Sèvres, Venice, Doccia, Naples, Delft) and specimens of Leeds and other ENGLISH ware. Presented by Mrs. Herbert Allen.

A Marieberg soup-tureen, a Kiel flower-pot and other specimens of CONTINENTAL faience. Presented by Stuart G. Davis, Esq.

A Sèvres hard-paste soup-tureen (1777), specimens of Bordeaux and other porcelain. Presented by Lt.-Colonel K. Dingwall through the National Art-Collections Fund.

ENGRAVING, ILLUSTRATION AND DESIGN.

*GORDON CRAIG. A Stage Model and a series of drawings and prints illustrating the work of the theatre.

*F. SYDNEY EDEN. Collection of Drawings of Stained Glass in the County of Essex. Presented by the Royal Commissioners on Historical Monuments and the Artist.

*EDMUND DULAC and A. O. SPARE. Drawings. Presented by C. D. Rotch, Esq., through the National Art-Collections Fund.

*P. DE WINT. Sketch-books (2). Presented by Miss G. Muriel Bostock.

*W. P. ROBINS, R.E. *Mill on the Waveney*; drypoint. Presented by Messrs. P. and D. Colnaghi & Co.

*A. FETVADJIAN. Drawing of the Church of St. Gregory at Ani. Presented by the Artist.

*J. SHAW CROMPTON, CHARLES DIXON, R.I., W. RUSSELL FLINT, R.W.S., E. W. HASLEHURST, R.B.A., W. HAVELL REGINALD JONES, R.B.A., P. J. NAFTEL, R.W.S., BEATRICE PARSONS, GRAHAM PETRIE, R.I., W. REYNOLDS, R. H. WRIGHT, etc. Water-colour Drawings (15). Bequeathed by the late Charles Poland.

LIBRARY.

Collection of sixty-six holograph letters (dated 1842-62) of Prince Albert, Consort of Queen Victoria, to Sir Charles Eastlake, P.R.A., and Secretary of the Royal Commission on Fine Arts, mainly with reference to the decoration of Westminster Palace, together with two original reports (eighth and ninth) of the Commissioners. Also thirty-two letters from artists and others (dated 1840-61) on that decoration, and a collection of fifty-nine others addressed to Sir Charles and Lady Eastlake.

Manuscript copy by J. Dunkin, c. 1843, of memoranda on churches and their contents, in the County of Devon, being the answers of the clergy in 1830 to a series of queries addressed to them by the Secretary of the Exeter and Devon Institution.

METALWORK.

Small group of objects in Old Sheffield Plate, illustrating methods of manufacture. Presented by F. Bradbury Esq.

PAINTINGS.

*ARDIN, T. HULL and KEYMER. Miniatures.

*BENJAMIN WILLIAMS. Five water-colour drawings. Presented by Josiah Williams, Esq.

*WALTER J. JAMES. *A Branch of Bay*; water-colour drawing. Presented by the Artist.

*D. S. MACCOLL. *A Mill at Tewkesbury and Rosa Sera*; water-colour drawings. Presented through the National Art-Collections Fund.

*DAVID COX. *A Road in Wales*; water-colour drawing. Presented by R. Hibbard, Esq.

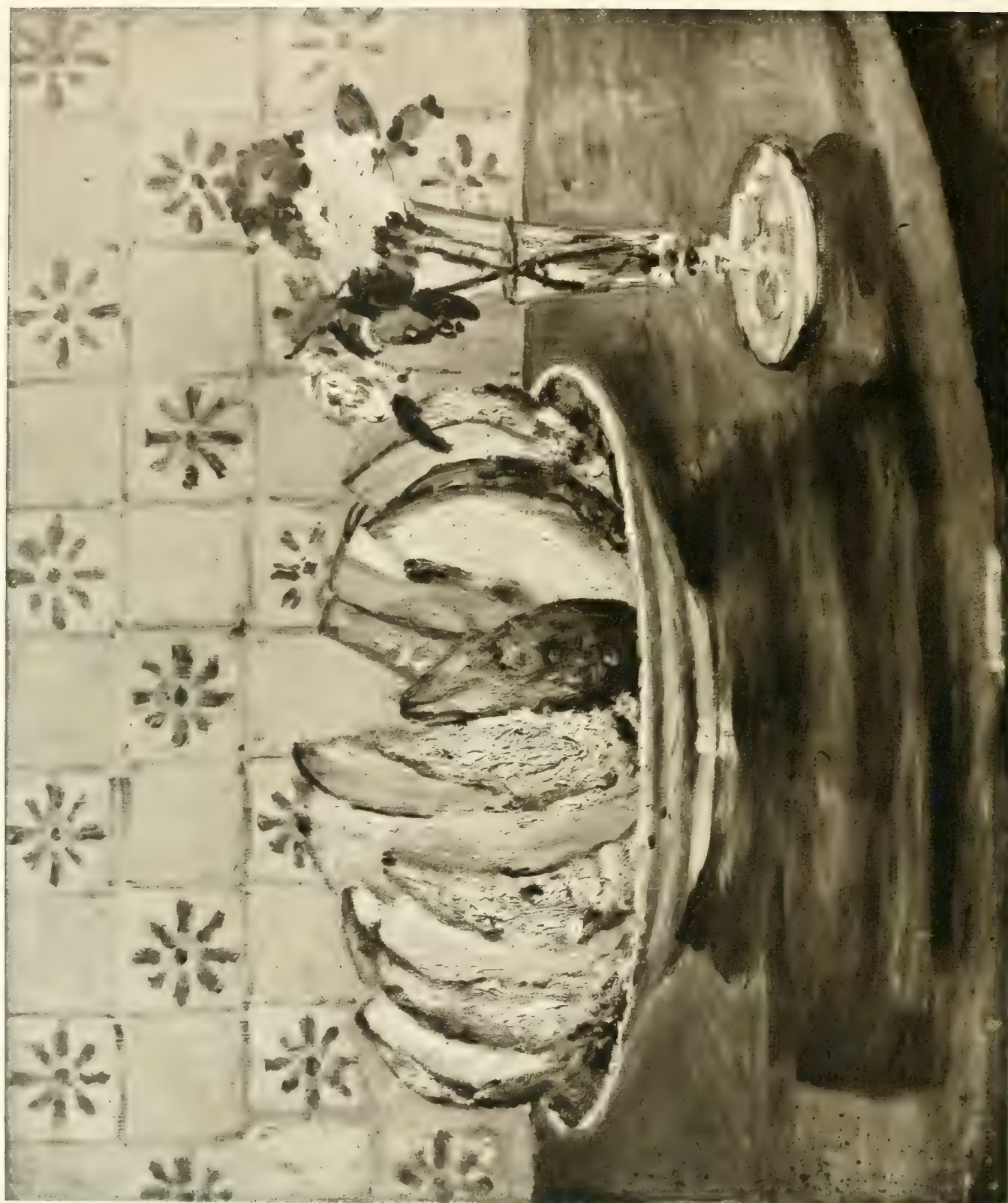
WOODWORK.

Oak Stool. ENGLISH; 17th century. Presented by F. E. Williams, Esq.

Wooden "Punch" Ladle. ENGLISH; 17th or 18th century. Presented by Mrs. G. Herbert Catt.

Stand of CHINESE blackwood, carved in China in the Louis XIV style, probably under Jesuit influence. Presented by A. B. Willson, Esq.

Dressing-case and writing-desk of tooled leather, with silver-mounted and other fittings. Presented to Queen Caroline in 1813 by some of the leading tradesmen of London. Presented by Mrs. Tyser.



Melon and Flowers in a Glass. By Renoir. Canvas, 53.3 cm. by 64.5 cm. (Mrs. R. A. Workman)



Melon and Flowers in a Glass. By Renoir. Canvas, 53.3 cm. by 62.1 cm. (Mrs. R. A. Workman.)

EDITORIAL



IN our last month's issue Mr. D. S. MacColl, commenting on an earlier letter by Sir Robert Witt, complained that "a large proportion of the matter of the BURLINGTON MAGAZINE deals with quite unimportant figures and works of art of the past . . . preserved like flies in amber to tease the curiosity of the scholar." We think Mr. MacColl exaggerates. A fair examination of the index of the BURLINGTON will not really show a "large proportion" of unimportant figures. However, foreseeing that if we are to be put on trial for this crime we shall inevitably be convicted in the end, we hasten to plead guilty and be done with it. And yet there are certain very important extenuating circumstances which must be allowed for in judging the case. The BURLINGTON MAGAZINE has always been in a sense a newspaper and greatly dependent on what the tides wash up. Certainly it is not every day that among the debris we come upon anything worth our while to hang in the parlour and label with a big name. Indeed, if we were only newspaper publishers we should either come out every week with a shovelful of ashes and gems or else once a quarter with the trash thoroughly riddled out, although even in the latter case we should not expect Mr. MacColl or any one person to agree with the others about the value of any particular specimen. For in spite of the customary polite assumption of the contrary, there is little in connoisseurship analogous to tea-tasting in which happy profession, we are told, it is possible to reach complete agreement in five minutes regarding the relative qualities and values of twenty different infusions.

Happily there are ways by which we can be saved from being merely a newspaper. From the shovel someone takes an imperfect morsel and places it among former finds which give it, as it gives them, a new significance. From time to time, too, one must go over some of the pieces formerly accumulated and make sure that they are in proper order. Even the greatest depositories contain common things under wonderful names, and the necessary re-ticketing is often a dull and sometimes a heart-rending employment. Sir Robert Witt is, of course, greatly drawn to these works of stock-taking and cataloguing, and can hardly have too much of them. "To some they may seem dull and ponderous," says he. "And so they usually are," Mr. MacColl in effect replies. We can only say that if both our friends will continue to have patience with us we shall still hope to accomplish the seeming miracle of giving

them both what they want.

Mr. MacColl having delivered himself of his complaint against trivial ancient works of art, proceeds to discuss comprehensively our long continued habit of publishing mature present-day work. He obviously likes the custom, and it is with reluctance that he confesses that there seems to be on the whole a case against it. Let us, at the cost of talking more shop, examine as we promised the points he raises. They seem to us to constitute the best and fullest possible argument against the inclusion of the work of living artists. The first is that the magazine, being a monthly, has difficulty in keeping time with exhibitions. This is perfectly true and is a great handicap. But we have never aimed at giving complete records even of London exhibitions—and it has always seemed wise not to rule out comment on works of art merely because they are being exhibited. That is what Mr. MacColl's proposal amounts to. Moreover, the difficulty is by no means confined to present-day or even to modern works of art—witness our article last month on the Crome Exhibition at the Tate Gallery and the first two articles in the present issue. And Mr. Sickert and Mr. Fry will forgive us if we doubt whether they would have been moved to take up their subject in the way they have done in our present issue had it not been for the exhibitions of French art in the Burlington Fine Arts Club and in Paris. Exhibitions are a great stimulus to good criticism. Besides, London connoisseurs persistently forget that such an exhibition as the latter cannot be seen by most provincial and foreign readers. We must cater for our large foreign circulation. We assure our foreign readers who have expressed their appreciation of our records of London galleries, that we shall not close our eyes to exhibitions, though we must ask to be allowed to blink at them rather oftener than hitherto.

The second reason given, the limitations of space, does not apply to modern art any more than to any other of the subjects with which we deal. In this column last month we tried to give our reasons for including in our survey the whole of art. The endeavour to do so makes it impossible to deal exhaustively with any part of art, and if there are readers who will only look at, or who will never look at, articles on, say, Italian painting, or ceramics, or modern work, we can only differ from them and continue to give them their just share with other amateurs.

The third reason is that if we "illustrate contemporaries, the articles can only be written by admirers, since artists and owners can hardly

be asked to permit reproductions that are to be used as a cockshy." Here Mr. MacColl hits wide of his mark. The very reverse is in our experience the case. There is seldom any difficulty of that kind with the living who wisely prefer any comment to none. In art the parent never seems to be so jealous of his offspring's reputation as is the guardian who takes it in hand after the parent is gone. And if our policy prevents modern paintings from being used as

a cockshy, it seems to us to be a very good thing, although even that might be preferable to waiting on Death in the manner proposed and so allowing our articles on modern art to degenerate into respectful obituary notices.

Finally, we agree with Mr. MacColl that correspondence on questions of art should be encouraged, and that an animated exchange of views is an excellent thing.

FRENCH ART OF THE NINETEENTH CENTURY—LONDON BY WALTER SICKERT



N exhibition that contains a work by Ingres of capital importance, three first-rate Renoirs, Gauguin's masterpiece and the finest Corot in the world is an achievement on which the Burlington Fine Arts Club is to be cordially congratulated. It is only in dealing with the work of the dead that criticism can wing its way with something of profitable assurance. The course has been run, and the significance of the strangely various curve of each career can be followed and understood. The critic, moreover, is free from all forms of black-mail by huff.

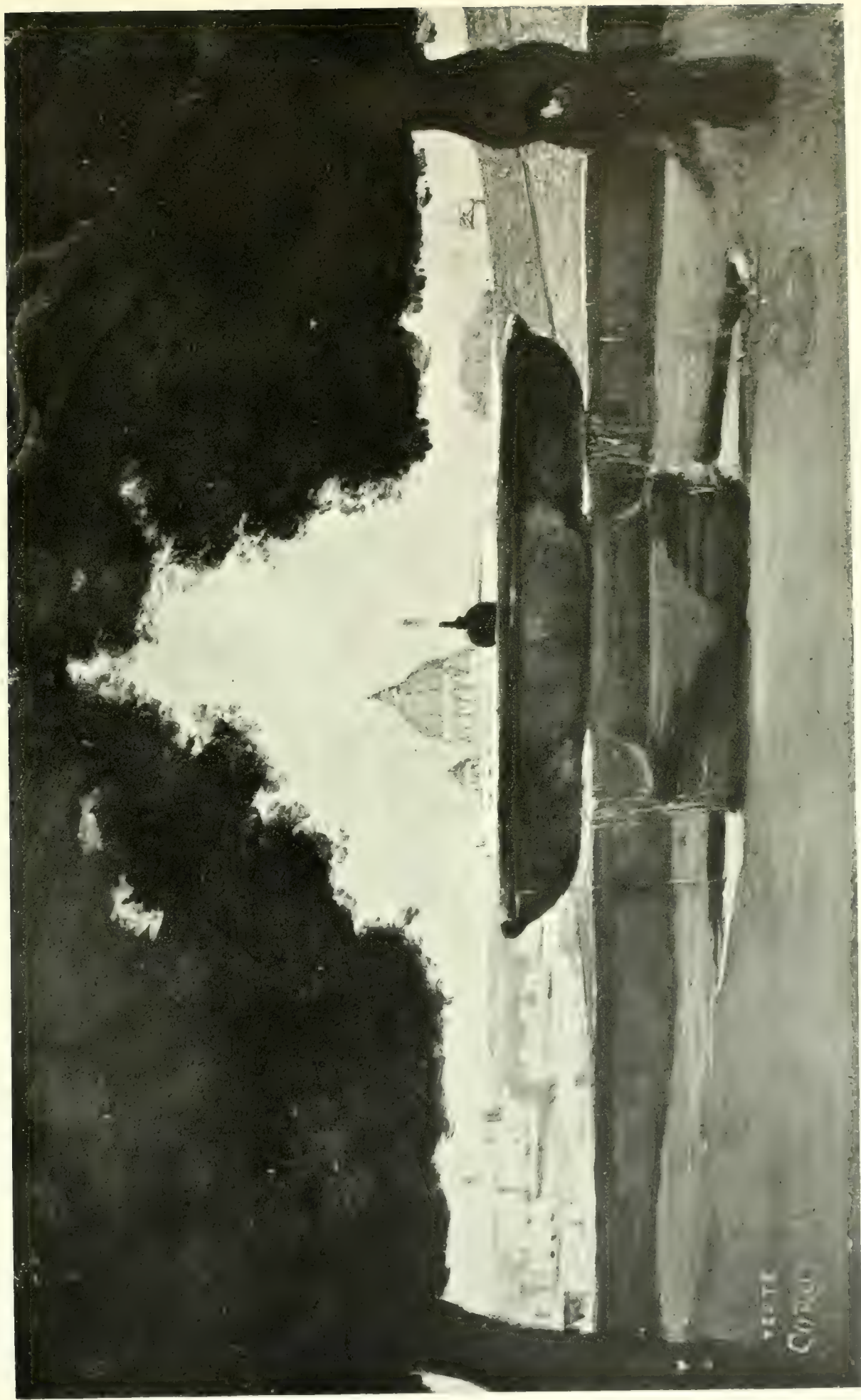
As always the line of cleavage is between the picture and the sketch from nature, between the painter of pictures and the sketcher.

Renoir is a classic example of the great painter who has achieved a series of masterpieces by the methods of the sketcher. (For critical purposes he may be considered to have died in 1914.) He had had the good luck to enter upon the painting of easel-pictures after the finest apprenticeship conceivable, that of a painter on biscuit. I have had in my possession two little square white tiles, painted in a violetish monochrome of tone and line, representing, one, an entombment and the other, Jacob wrestling with the angel. No painter of easel-pictures can look at such things without dying of envy. The same design has been done so often that it has become a handwriting. Here is the maximum of expression with the minimum of means, which constitutes the supreme of elegance. Renoir, instead of being demoralised in his youth by the "gran commoda" of oil-painting, earned his living at the age of thirteen in a medium which imposes, with every touch, decisions that are irrevocable. Painting on biscuit imposes also a certain order on the operations, which happens to be the ideal order for the formation of a painter. You are obliged to paint first, and draw afterwards. The china-painter, therefore, instead of beginning by staining drawings with paint, enters his world, as he should, head foremost,

literally a "born painter." I have named two forms of discipline that are imposed on the potter's servant, but there is a third. The painter on biscuit knows that the lamp behind his purple jar is the white ground of the biscuit itself. Thus triply armed, not in theory only, but in training, Renoir passed, by way of the fan and the painted blind, on to canvas.

And so this perfect painter proceeds, for the rest of his brilliant life, to improvise from nature, subject to immediate revision at home, his astounding array of impeccable masterpieces in terms of the flowers of the vetch. As much, and no more, of drawing as was needed for his feast of colour. In a drypoint by Renoir you may see the arms and hands of his little girls hardly carried much further than to what they have in common with the paws of a rabbit, and the eyes, out of tone, like little twinkling cherries off a Staffordshire tea-pot. We may see how much body is held in a Renoir by the way his dancing couple of the *Moulin de la Galette* survives decanting at the hands of the witty and brilliant Dufy. Renoir was a great intellect, in nothing greater than in this, that his august critical faculty retained him from all digression. His comprehension was universal. He understood himself, as he understood everything, with the complete detachment that belongs to the highest intelligence. So he stuck to his last.

In Corot we have again a creator of masterpieces on the lines of the sketcher. The "firm" of Corot (and no allusion is here intended to the output of the clumsiest forgers in history, with Trouillebert, *primus inter pares*), is best known by pictures based on such ideals as the charcoal study downstairs, pictures that the Bond Street of the 'eighties and 'nineties was prepared to guarantee as being "thoroughly romantic." For reasons other than the tragic and imperious one that blasted Renoir's production in his intellectual maturity, Corot, after the age of fifty, *ceased to put himself out*. Whether he knew or not that he would hold his high rank by his studies from nature, in and about the Roman period, and that it is



La Vierge de L'Incarnation de France, by Corot. Canvas, 16.5 cm. by 28.3 cm. (Municipal Gallery of Modern Art, Dublin)



C—Landscape, by Cézanne. Canvas, 26.4 cm. by 32.1 cm. (Prince Antoine Bibesco)

these which would in time be considered his pictures, it is difficult to tell.

The case of Constable is parallel. But this question remains. Would the sketches of either have had the pregnant intensity and authority they have, but for the fact that they were done by painters of pictures, who had the attitude of mind and the experience of painters of pictures? The answer is hardly doubtful. We have only to look, for instance, at the charming sketches by Hercules Brabazon, which we were at one time peremptorily incited to regard as the last word of art, to see that the sketches of a sketcher are separated by a gulf from those of the painter of pictures.

The *Rome from the Pincio* [PLATE II, B] is one of the modern miracles of the world, and may therefore serve as a text for a furtive and fugitive enquiry on my part as to what the art of oil painting has become at its best in consequence of the introduction of the "gran commodita," a "gran commodita," be it said, which, in the hands of some of our noisier friends, has become something not far from "una gran bestialita." Firstly, oil painting is the art of producing a bauble which is smooth and shiny, with a deeper, richer, more varied and more intensely coloured range in the direction of the darks than previous media could attain. Always on condition that what Renoir called "the elementary truth" be observed, that "oil-painting must be done in oil," and that the painter remember the story of "Rosamond and the Purple Jar," or, to leap to an analogy in engraving, whether with the burin or the mordant, understood by Samuel Palmer, and embodied by Hook in the words, "Lose your line, and you lose your light." Further that the painting be coated, not only for protection, but *for consummation*, by a good coat of strong transparent varnish. The "gran commodita" made more convenient the practice of painting direct from nature. In this new-found emancipation the painters of instinct, wise and wary virgins, approached the wine-skin with caution. They tended to observe two laws—to paint more or less on the scale of vision, and to be satisfied with what they could get *primâ*.

In Courbet we have a perfect specimen, for those who love specimens (and what student does not?) of this strange combination. A stupid man, with the enormous vanity that goes with stupidity, and the temperament of a born painter. Taken individually, the flowers in what was Blanche Marchesi's large picture are exquisite. They achieve exactly as much as and no more than semi-opaque paint laid on with a gifted touch can achieve in the expression of form, colour and tone during the

time allowed by the all-too brief coma of the gathered flower. But the picture as a whole is not legible. There is no co-ordination, and the woman's figure, as they say in German, is "painlessly missed." There is a flower in a glass bottle that stands in a little niche in one of Veronese's larger canvases in the Academia in Venice, that, with all its particular precision, resumes in one spray, not only the flower itself, but all the rose, all the honeysuckle, all the jessamine that ever was, all that water is, all that splendid glass, and all the indoor preciousness of the flower carried home. "One makes a crowd," to quote a saying of Degas, "with five, and not with fifty people."

The Degas are not of special interest. The women seated at a café is, in its incompleteness, a useful instance of procedure by means of a black and white dead-colour. The large unfinished portrait of the round man at his table is, in its conception, an instance of what always seemed to me to be the weak point in Degas, though I admit that I should not have ventured to say so in his lifetime. There was a touch of perverseness in him. There was more than a touch of the protestant. It is strange that his immense power and his towering superiority did not entirely protect him from receiving influences from the imbecilities that surrounded him. He submitted to their influence in this sense, that he allowed his contradictions of them to take form, and, to a certain extent, divert his practice. Two or three instances will suffice to show what I mean by the protestant attitude into which the men of that group were, to a certain extent, betrayed, to the loss, as it seems to me, of some of the independent serenity of their production. Degas seems to have gone out of his way to select a bird's-eye view for his portrait, almost because many bad paintings were being done on studio thrones. So it seems to me that Pissarro, and others, at one time overdid the bird's-eye views of streets, with figures on a scale too small for monumental treatment.

There was a picture by Degas that came up at Christie's not long ago in which the painter had actually been at the pains to illustrate, in a painting, what amounted to a cynical protest against the extreme impressionist tenets. The artist himself, his beard is still black, is leaning against the wall of his studio with the mocking expression I know so well, his open nostrils quivering with the interrogation, "Do you get me?" A canvas (was it ever painted?) stands visible on the floor. The little picture of a picture is exquisite. It represents—if I may be forgiven the word—a lady in a light dress and a kind of Dolly Varden hat, sitting leaning against a stook of corn in a half-cut cornfield in the sunlight. Fallen over on one side, lies a

lay figure with the identical Dolly Varden tied under its chin. No one seems to have commented on the significance of this work, but it is an interesting sermon in paint by Degas, and a clue to much of his thought.

Victorine Meurard gives her beautiful name to a delicious head by Manet, fluid, luminous and touching (42). Like all sketchers, Manet was at his best in the fragment. The little figure, dated '58, is interesting as an investigation in scale. He found that on that small scale he could not deploy, he had to draw with lines, and he had not the skill of Fortuny. His pastels on canvas, of which there is an example downstairs (64), lovely as they are, are instances of a method essentially unsound. A canvas is a drum, and a drum vibrates, and vibration will shake pastel, which is dust, off the surface of the drum. I have seen his portrait of *Suzette Lemaire*, a life-sized head in a brown velvet hat. It is a gem of youthful charm and grace, but the brown of the hat, alas! has fallen down across the face in a manner that no restoration, given the substance, can efface or alter.

Manet held a position in which his relation to the period is all-important. He was a man born to express himself in paint, and, in his earlier period, commonly called his black manner, the most that can be said of him is that he was an intelligent pupil of the Spanish School. His personal elegance, the fact that he was what is called an eminently Parisian personality gave a certain local charm to all he did. But he was a sketcher, a sketcher on the scale of life, and not an architect of pictures. The whole of Manet is but a graceful and sympathetic silhouette contained in the infinite multiplication of the great sphere of Ribera. The extent to which he was influenced by the movement known as Impressionist can only be counted to him as loss.

In Ingres we come to the modern who proves the oneness of past and present. I might have seen him, for he died within my lifetime, so near is he, and yet he ranks in achievement with the great masters of all time. For we have come now to the modern who was not the sketcher, but the painter of pictures. At the age of twenty-five he had painted the portrait of *Madame Rivière*, which is one of the great paintings of the world. So slack, so sentimental, so impatient have we become that the mere momentary contemplation of such intellectual wealth, such patience, such ingenuity is to us a greater fatigue than were to him their constant exercise. He humiliates and crushes us, and drives us to a defence consisting of theories of negation. "We have got past that," we say, holding out empty hands. We are

embarrassed and annihilated in such noble company, and long for the comparative flattery of mediocrity. We cast around for reasons other than artistic ones to defend us. As that we have served with the forces of the crown, that we belong to this rather than to that belligerent nation. A recent playwright caused to be published in the papers a description of the view from the window of his library on the shores of the Mediterranean. "If," he added plaintively, "the play I have written is not good, it is at least not because the view on which my eyes have rested during its creation was not a beautiful one."

For all this the path of classic effort is neither a hidden nor mysterious one. It moves from careful step to careful step, and cumulates by what is little more than sublimated common-sense. Since a suave and beautiful execution must needs be slow, careful and laborious, and since the life to be suggested by the work is in its essence fleeting, it is clear, that the execution of a picture and the impression received from nature must be separated. The part that is played in the work of Ingres by painting from nature is a small one. Some painted studies we have, but few. He must have felt how heavy-handed was the brush charged with its sticky burden, compared to the point. And the point has this above the brush. Since nature is essentially alive, the pulsation of two or more variants is legible through the openness of a drawing, where one version of a painted study must needs efface the other. The great drawings of Ingres are on a small scale, because the scale of vision implies no incessant proportional readjustment, as does the distended scale common then and now in the art schools. The rather larger drawing downstairs (70) loses, for the sake of living on a larger scale, the reasons for living. What it has gained in scale it has lost in life. A Modigliani is more alive, and so is a drawing by Nina Hamnett.

What is the secret of a great painting? A great painting happens when a master of the craft is talking to you about something that interests him. In the case of Ingres the thing that interests him is sometimes divinely lovely in itself and sometimes it is fustian. But the quality of art is that it transmutes whatever it touches to favour and to prettiness. Let us imagine that the scene depicted in the *Odalisque* did ever in its total reality exist, as *Madame Rivière* did, in her shawl, most certainly twist and wreath her adorable person, in what does the painting by Ingres differ from a plate of colour photography? Firstly in this, that all dross, external to what has interested the painter, has been fired out. Then that each line and each volume has been, subtly and unconsciously, extended



D—La Montagne Victoire, by Cézanne. Water-colour, 35.6 cm. by 49.5 cm. (M. Bernard d'Hendecourt)



E Head of a Man, by Daumier. Canvas, 26.4 cm. by 34.3 cm. (Miss G. Davies)



1.—*Landing Stage, Venice*, by Corot, 1834. Canvas, 30 cm. by 34 cm. (Exhibited by Paul Rosenberg)

here and contracted there, as the narrator is swayed by his passion, his rhetoric. The drawing has become a living thing with a life, with a debit and a credit of its own. What it has borrowed here, it may, or may not, as it pleases, pay back there. And further, the following compromise has, from the necessity of the case to be set up, and it, the very compromise itself, is the creation of the beauty of colour in a picture. Nature having the range of all colours, plus the range from light to shade, can set this double range against the painter's single range of colours in a uniform light. So the great painters of the world have in their traditional cunning hit upon the plan of attenuating, as they cannot but do, the light and shade of their pictures, and paying us back by drenching each tone with as much of the wine of colour as it will hold without contradicting the light and shade.

The light in the *Odalisque* is a light that never was on land or sea, but a kind of sublimated illumination, where nothing is dark and nothing glitters, but all is saturated with colour to the *nth* degree.

FRENCH ART OF THE NINETEENTH CENTURY—PARIS BY ROGER FRY

PARIS, no less than London, has been occupied this spring in a retrospective survey of the art of the nineteenth century. Two exhibitions have been devoted to this—one, the *Exposition de Cent Ans* for the benefit of the Strasbourg Museum, organised by a strangely allied pair of artists, MM. J. E. Blanche and André Lhote; the second, organised in his own galleries, by M. Paul Rosenberg. It would be an exaggeration to say that either exhibition had produced a balanced representation of all the elements that went to make up the tradition of that extraordinary period. Such an exhibition would have to be on a vast scale and would require almost superhuman knowledge and tact in order to achieve just proportions. What we have in these shows is in fact a more or less casual selection from the works of these artists of the past century which are of special interest at the present moment.

This is particularly exemplified by the case of Corot. Twenty years ago Corot would no doubt have figured in such a gathering. But hardly one of the Corots which abound in these exhibitions would have been chosen then. Instead of these small, compact, closely-studied designs we should have had huge canvases with nymphs, Endymions and Adonises half glimpsed in the shade of vast filmy forests.

It is, I suspect, a unique case. Twenty years

The story of the angry Delacroix enthusiast is a chestnut, but a French chestnut. It cannot too often be told. In the *Entry*, I think, some *Entry*, one of his numerous and generally prancing *Entries* of either Sardanapalus, or the plague, or Caracalla, or Severus, or Commodus, or Incommodus, there is an old man at the side, I can see him now, around whose haggard and bistrated trunk has raged, and will ever rage, to the end of time, what is called a controversy. Some maintain that the pest-stricken, triumphant, conquered, converted or convicted (as the case may be) old man shows to the spectators his back, and some his front. The battle raged, of shoulder blades versus pectorals, until they called in one of those epileptic and uncompromising enthusiasts, to whom the head of Charles I is not only meat and drink, but board and lodging, and reach-me-down in one. "Which is it, you who are the greatest and most faithful of the master's admirers. Back or front?" To which the enthusiast:—"Monsieur, ce n'est ni l'un ni l'autre. C'est de La PEINTURE!"

ago Corot was a great artist; to-day Corot is a greater; but his two reputations are as distinct as if he had had a double personality. The Corot of twenty years ago was a great popular sentimental artist, the only rival of Jean François Millet for the esteem and dollars of the Middle West. To-day Corot is an artist's artist, pure, intense, almost austere free from sentiment, whilst Jean François Millet has almost ceased to matter. Indeed he scarcely put in an appearance at these two exhibitions. With him has gone into limbo, too, that once splendid galaxy, the Barbizon school. It was a school of superior and refined sentimentality, of distinguished poetic feeling. It is one more sign that nothing wears so badly as the poetical and sentimental elements in art. How dangerous it is for the artist to underline his script! Each generation wants to get from the work of art its own feelings; if the artist says too plainly what he himself feels about it, he gets in front of his picture and prevents posterity from looking at it.

But to return to the Corots. Some day, no doubt, psychologists will explain how Corot I is related to Corot II, and why one turned into the other. We have plenty of cases, of course, of artists gradually selling their souls or their birthrights or whatever it is that Mammon buys; plenty of cases of genuine artists gradually declining into successful painters, but in Corot's

case the extraordinary purity and simplicity of his character makes this explanation difficult. Unless indeed his ingrained modesty and self-effacement made him mistake the indications of popular approval for gospel truth. He may have been so modest and confiding that he simply mistook Mammon for an angel of light. But I think another and more purely mechanical explanation is possible. Corot got his real inspiration from his early years of work in Italy. All his colour schemes are inspired by the effects of Mediterranean sunlight on white walls and black cypresses. A few years after he came back he paid one more visit to Italy, but thence forward, whether from laziness or whatever other cause, he never returned there. But he never learned to look at anything else in landscape. Always in the lake of the Ville d'Avray he was trying to discover the colours of the lake of Nemi, and again and again he would paint into his distance what he remembered of the cupolas of Ariccia or Castel Gondolfo in the vain hope that the cherished illusion would come back. But it never did—the vision of Nemi sufficed to smudge out the actual forms and colours of Ville d'Avray, and that was all.

Fortunately, indoors he had no such Italian landscape painted across his glasses. He could see what was there and get his motive of colour direct from nature. In the Cammondo Collection there is a picture of a model (dressed à l'Italienne to help him out) looking at a picture on an easel in the artist's studio. The whole is painted as solidly, as directly, with as exact a sense of values as one of his early Italian landscapes, but there on the easel is one of the smudged fantasies which shows us what would happen when Corot went out of doors the next day. Corot I then carried on an indoors-existence in the life of Corot II. We have no sudden and complete shift of character. It is not a case of Miss Beauchamp and Sally.

But even if what I have alleged is accepted there remains the mystery of how so pure, so intensely personal an artist as Corot lost hold of the clue. Somewhere there must have been a weakness of constitution, a too great sensitiveness to outside influences or a failure to realise in what direction he was moving and to pull himself up when he went wrong. Two pictures in these exhibitions must be considered from this point of view. In the Cent Ans there was shown a Corot of a kind that came as a revelation to me and, I think, to many artists. It was a very early work, painted I suppose before his first Italian visit—a large canvas, representing a road in front of a big white barrack-like building which filled nearly the entire picture, the whole bathed in brilliant sunlight. Every detail of window, roof or railing of this ugly

structure was painted with relentless and naïve precision. The picture was very pointedly hung next a large picture with a Parisian landscape by the Douanier Rousseau, and the confrontation was full of interest and point, for one saw that Corot had started with something of the same gift of unreflecting naïve vision which, in the case of Rousseau, remained untroubled by education or scholarship to the end. Not but what Corot already in this early work had a pictorial scholarship, a sense of how to handle paint, a feeling for the expressive *matière*, which was lacking in the Douanier. But what it makes one realise is how much the pressure of contemporary taste must have done to force Corot out of his native bent. One almost guesses from this magnificent beginning that a greater Corot than we know might have grown up in more congenial surroundings. For this, for all its painstaking elaboration, its signs of youthful care and patience, is already a masterpiece. The tones of sunlit house, of reflected light on a shaded wall, and of sky, though they are the result of a close study of nature, build up already a complete and entirely personal harmony. No one had ever seen a sunlit wall against a sky just so before. There is already there the revelation of a new attitude expressed in a style more daring, more direct, more essentially classic than Corot was destined ever quite to realise.

The other picture is in M. Rosenberg's gallery. It represents a Halberdier. He stands in all the rigid splendour of a coat of armour and trunk-hose borrowed from a neighbouring theatre. Self-consciously heroic, he stands in front of a gloomy gothic archway with hints of turrets, machicolations and what not above. I hope the shade of Sir John Everett Millais draws from time to time a mild consolation at the sight here of so great an artist as Corot coming so near to his own favourite Royal Academy formula. What strange weakness in Corot's nature laid him open to such a distressing lapse from grace. I suspect that the whole business of being an artist, of making pictures for exhibitions was too much for him. He had not the stiff intellectual backbone which kept Ingres pure even when engaged on hopeless themes. Had Corot lived as lonely a life as Cézanne, had he dared to trust entirely to his immediate reaction in front of nature, what an œuvre he would have left. As it is, we must pick out the moments when he forgot all in front of his vision. To such belong the tenderly felt little portrait of his early years and the superbly direct and unconscious *Venice* of 1834, which we reproduce here [PLATE I, A].

In the Cent Ans exhibition there was one other surprising Corot. A life-size half-length



B—Portrait of M. Lemaitre, by Corot, 1833. Canvas, 38 cm. by 29 cm. (Exhibited by Paul Rosenberg)



C—*The Lane, Snow effect*, by Alfred Sisley, 1874. Canvas, 56 cm. by 46 cm. (Exhibited by Paul Rosenberg)



D—*Don Quixote and Sancho Panza*, by Daumier, 1868. Canvas, 1 m. by 0.81 m. (Exhibited by Paul Rosenberg)

of a woman in a white robe with heavy draperies. This had the great style of some Italian primitive. It had that unexpected directness and simplicity of outlook which is so rare in later art. It was as impressive, monumental, and impassive as a Christ by Piero della Francesca. It was altogether peculiar in Corot's work as regards scale. For while in his early landscapes Corot's scale always seems exactly suited to his theme, one notes often in his figure-pieces a tendency to restrict the scale of the figure. It is as though he were timid about developing it so as fully to occupy the space assigned to it. The volumes seem to be less ample than the design demands. But here for once and, as far as I know only for once, Corot can boldly confront Ingres, who in this matter of the scale of volumes stands supreme among moderns.

We reproduce here the only work by which Ingres is represented at the Rosenberg show [PLATE IV, E]. It is unfinished, hardly more than a monochrome "laying in," and at first sight scarcely reminds one of Ingres. It is not perhaps one of his greatest works, but even here this sense of the complete amplitude of all the forms is manifest. It is real three-dimensional design. Beside this, Delacroix, pre-occupied with his agreeable and intricate arabesques, looks flat for all his vigorous modelling and vehement brushwork.

I cannot help thinking that Delacroix by the by is slowly but surely going the way of the other romantics—going into a limbo where he will carry on a vague, almost a text-book existence. The artists still give him a kind of perfunctory devotion, but no one gets excited about a picture by him. There is more piety than enthusiasm in their attitude. Even in colour, which was supposed to be his great point, Ingres, strangely enough, sometimes dominates him. At the Cent Ans there was a tiny Ingres of the *Death of Leonardo da Vinci*, an interior with figures in flat tones of earth-reds, blacks and greys—it had something of the tonality of a de Hoogh. This hung near to one of Delacroix's compositions of figures in a forest glade, and one could not help feeling that Ingres' dull colours developed in such just relations were more glowing and expressive than Delacroix's juicy crimsons and glassy greens.

I do not think that in either exhibition Courbet took quite the place that he should have done. There was nothing to show him as one of the greatest masters of the art of painting in its strictest sense. There was nothing by him comparable to M. Henri-Matisse's nude. For Courbet was much more of a painter than an artist. His compositions are not always even sound, his point of view is often vulgar,

but before a definite piece of nature, before a breast or an arm which he has to model, he displays such an incredible resource and so infallible a tact that for the moment one forgets that painting may be much more than that. At the Rosenberg show a rather dull academic composition of *Cupid and Psyche* was interesting mainly as giving a premonitory hint of Manet's direct and luminous handling of paint. At the Cent Ans a scene of a lady on a terrace in twilight showed his adventure into new aspects of nature and how much Whistler was indebted to his greater master. In fact, Courbet's influence clearly predominated in the formation of the generation in which Impressionism took shape.

At the Cent Ans Impressionism was almost ruled out, Sisley and Pissarro represented so ill as hardly to count at all, and Monet by a small seascape which, whether by malice or accident, was so placed that it was almost effaced by a Henri-Matisse. The point was certainly worth making, for it showed that even the effects of light and atmosphere for which Monet sacrificed everything are attained more certainly by a less direct attack. Matisse by his principles of design, by his marvellous sense of the recessions of planes gets more nearly the quality of sunlight than Monet does by his careful analysis. At the Rosenberg gallery Monet shows himself as a more sensitive artist in his large picture of a winter flood on the Seine. There is nothing here of that would-be scientific demonstration to which he sacrificed too often his great natural gifts.

But more and more it is Sisley who stands out from the group as the most finely endowed. At Rosenberg's gallery a little snow scene reproduced on PLATE III, c, has that exquisitely tender atmospheric harmony which he alone seized. Like Corot he is an artist of immediate sensibility brought into play by the thing seen. But like Corot, though to a lesser degree, his instinctive sense of scale gives to his pictures a coherence of design, in spite of the indifference to such qualities which marked the whole group.

But we must return to the mid-century once more to speak of the great and isolated figure of Daumier. Here, too, one would have liked some more complete and convincing evidence of his genius than the collections supply. The difficulty, of course, is, in his case, that the terrible conditions under which he worked left him so little time to accomplish big pictures. Of all the great men of the nineteenth century he was the one whose genius was most shamefully wasted by society. We reproduce [PLATE III, d] the large sketch of *Don Quixote and Sancho Panza*, which gives once more a suggestion of

what his tragic humour might have accomplished had he been able to work at painting with the continuity and persistence of a Rembrandt.

We come now to Renoir, Cézanne and the beginnings of the moderns. At the Cent Ans we had the advantage of seeing Renoir's great composition of the *Baigneuses*, the most ambitious and deliberate masterpiece of his *œuvre*. It is tight and cold almost like enamel painting on china, at first sight even repellent in its slippery smoothness and hardness of contour and the pale chilly pinks and violets of its flesh tones, for Renoir here has pitched his key as high as possible. It is *la peinture claire* with a vengeance. But the longer one looks the more eagerly one accepts it as a perfectly expressed idea—even what at first seemed, to say the least, uninviting, becomes soon an added pleasure when one realises how fully it is justified, how completely it is in the end harmonised. Here, at least, Renoir set out to rival the great composers of the past, and he has not failed.

But more and more Cézanne strikes the note of the great style. For one thing the tone and

range of his colour has that grave sonority which recalls Giorgione. Even in those cases where his painting is luminous and high in key he somehow gives the impression of a more saturated, more impressive and weighty tonality than any of his contemporaries. From the Rosenberg exhibition we reproduce one of his slighter works [PLATE IV, F], which is interesting for its interpretation of movement and character and its unexpected *mise en page*.

Every year as the depth of Cézanne's vision and the greatness of his style become more visible the interval between him and Gauguin gets bigger. The very qualities which made Gauguin so much more easily accessible at first now turn against him. One gets tired of the effectiveness and sumptuousness of his decorative presentation, and from time to time one is shocked as in his big work at the Cent Ans by evidences of vulgarity and bad taste. And Van Gogh? There will be much to reconsider in his work, too, especially in the more ambitious and conscious designs, but a little picture of a railway siding at Rosenberg's gives the unmistakable note of an authentic sensation.

AN ITALIAN MAJOLICA PLATE BY F. LEVERTON HARRIS



IN the last day of the year 1494 the army of Charles VIII of France, having crossed the Alps and entered Pisa and Florence without difficulty, made its way into Rome. Naples fell shortly after. Charles' successes, although short-lived—he retreated to France in October, 1495—were the occasion of profound alarm throughout Italy. The King of Naples appealed to Venice for succour, “con fati et non con paroli” and the Doge, Agostino Barberigo, summoned to his city the ambassadors of Milan, Maximilian, Spain and the Pope. By 25th March, 1495, a Holy League was concluded there, and on Palm Sunday, 12th April, the objects of the League were publicly proclaimed amidst great popular rejoicing. Sanuto describes how on the same day Bartolomeo Zorzi Proveditor of the Fleet, opened tables in the Piazza S. Marco for the distribution of money to the crews of the Venetian vessels which were to sail the next day for the relief of Naples. “This was done,” he adds, “so that it might be seen that we were the first to make a beginning of the determination to do deeds (fati).”

The PLATE which is here illustrated and which measures 11 inches in diameter unquestionably refers to the formation of the League and the sailing of the Venetian Fleet. The Doge, Agostino Barberigo, surrounded presumably by his

Senators in their winter costume (April is still a cold month in Venice) is watching the loading of a ship with sacks of ducats. The Doge is pointing with one hand to the ship laden with money and with the other to the words “Fati, fati, fati et non paroli,” the identical words of the message from the King of Naples. The words “docati Papal” can be clearly read on one of the sacks of money on board the ship, while “Veneziani” appears to be written on that sack immediately behind it. Two other inscriptions are probably “docati ungari” and “docati anconi,” the former possibly representing Maximilian's contribution and the latter referring to a ducat coined in the mint of Ancona for the Pope. Another sack has written on it “docati ve,” probably meant for Veneziani. At the back of the group will be seen a servant carrying two additional sacks. The further of these appears to have written on it “March,” probably a contraction for Marchosini (*i.e.*, lira Marchosino) a fourteenth and fifteenth-century coin of Ferrara which circulated in North Italy, whilst the inscription on the nearer one, “T 20 M,” possibly T twenty thousand, probably indicates some coin in circulation at that time. Unquestionably the Doge represented is Agostino Barberigo. A comparison with Lord Harcourt's picture* by Gentile Bellini, here reproduced [PLATE, A] and with the Murano altar-

* Exhibited Burlington Fine Arts Club, 1912.



E—Portrait of Mme. Ingres, by Ingres, 1814. Canvas, 70 cm. by 57 cm. (Exhibited by Paul Rosenberg)



F—The Gardener, by Cézanne, 1890. Canvas, 55 cm. by 45 cm. (Exhibited by Paul Rosenberg)



A—Portrait of the Doge Agostino Barbarigo of Venice, by Gentile Bellini.
(Viscount Harcourt)



B—Plate, Italian majolica, with portrait of the Doge Agostino Barbarigo.
Dia. 28. cm.



C—Utlarpiece, by Gentile Bellini. Detail, showing portrait of the Doge Agostino Barbarigo. (S. Pietro Martire, Murano)

piece painted in 1488 by Giovanni Bellini, the Doge from which is also reproduced [PLATE, C], is, I think, conclusive evidence on this point, and of this plate having been painted to commemorate the league.



FIG. BACK OF PLATE.

The dark blue background and figure drawing might suggest Caffagiolo as the place of origin, but similar backgrounds are found on the majolica of Faenza and Deruta, and the design on the back (Fig.) with the spiral in the centre, has a distinctly Faenza character. However, the free and masterly manner with which the Doge and the other figures are drawn suggest to me that they were copied from life rather than from some drawing, as

would be the case if the plate had been painted outside Venice; and the incident depicted would probably appeal only to the Venetians. Besides, in 1495, there existed in Venice the most stringent laws against the import of all "foreign" pottery except crucibles and the lustre ware of Spain, though eight years later a special decree was passed permitting the import of Faenza pottery into Venice. It seems to me likely that this plate may be the work of a Faenza potter resident in Venice, for we find that six years before, in 1489, the same Doge brought from Faenza to Venice the potter, Matteo di Alvise. The records of Venice show that he lived in the Piazza Procurati and that he made for the Doge "jugs (boccali) and plates of great value" which were painted by one Tommaso "designador" (see Argnani, Professor Carlo Mantagola & Fortnum), and we know further that during one of the Venetian fêtes the wares which Alvise was exhibiting in the Piazza S. Marco were broken by the procurators against whom he successfully claimed 370 ducats compensation. So far as I am aware, nothing is known about Alvise's pottery, unless a jug in the Bologna Museum (see Wallis Figure Design, p. 27) which is decorated with a woman's portrait and inscribed "amore 1499," is by him. There are several striking points of resemblance between the character of the painting on this jug and that on the above-mentioned plate. The first recorded Venetian plate appears to be of about forty years later date. That pottery was made in Venice during the fifteenth century, and even earlier, is proved by the tiles in some of the Venetian churches and by the references to Alvise and to other potters in the City's records.

THE LATEST PURCHASE FOR MELBOURNE BY SIR CHARLES HOLMES

THE purchase for Melbourne of a magnificent example of Van Dyck by the Trustees of the Felton Bequest is an event of no small importance. The superb quality of the picture we may take for granted. Its praises have been sounded by more eloquent voices than mine; its history is well-known, and I could add little or nothing fresh to what has already been said of it, except perhaps on one point. Mr. D. S. MacColl reminded me a few days ago that the crystal globe under the lady's left hand had attracted strongly the attention of Turner. He seems to have been fascinated by this quite amazing piece of painting and by the problems of reflected light which it suggested. All students of Turner will be familiar with the brilliant water-colour studies of glass globes

which he used to illustrate his lectures at the Royal Academy, and, when returning again to the picture, I was impressed with the idea that this globe of Van Dyck's was to Turner much more than a foundation for a series of semi-scientific studies. It is impossible to look at the globe and the play of light within it without being reminded of many of Turner's own paintings and sketches. Indeed, a not inconsiderable group of Turner's compositions between the years 1843 and 1847 seem to have been founded upon the scheme of light and shade which the globe suggested. I would mention particularly two pictures of 1843, *Shade and Darkness* and *Light and Colour; Undine*, 1846; and *The Hero of One Hundred Fights*, 1847. *Hannibal Crossing the Alps*, 1812, has an even more striking similarity in tone and design to this crystal-

line interior. These influences, however, upon the most famous of landscape painters, are less important at the moment than some other considerations affecting the purchase.

By the acquisition of this picture, the National Gallery of Victoria, Melbourne, may be said to have laid the foundation of a great historical collection, a collection which with a few years of equally good fortune may become of first-class importance. Hitherto our Colonies and Dominions have been chiefly attracted by the names of the moment (usually of the day before yesterday), and the pictures which they have accumulated have but little relation to the great main river of the world's art. The making of a gallery at Melbourne containing a certain number of picked examples of the great artists and of the great art periods of Europe should inaugurate a new epoch, by forming a permanent visible link with the older civilisations of Europe, and thereby providing our brothers across the sea with a tangible proof of what greatness man has attained and venerated. Such a gallery should in time prove an invaluable asset in creating that large historical sense on which alone sound judgment both in things of the intellect and in politics can be founded. In the case of America we can see the difference which the possession of fine examples of art and literature has made. In the Eastern States great libraries and museums are comparatively common, well organised, and in no small measure fused with the more intelligent part of the national life. In consequence, we seem to find there a much wider outlook upon affairs than we experience in the Middle West, where these silent teachers are few and far between, and where men and women in consequence have nothing but material, provincial and momentary interests, to engage their thoughts.

And we may be grateful to the Felton Trustees for another reason. The art treasures of Great Britain are being raided and depleted every year, but the loss ceases to be spoliation if the transfer involved is merely a transfer from the centre of the British Empire, which after all

possesses a good many treasures, to another part of it which possesses very few, and which will be enormously benefited by the change. No one can regret more keenly than I do myself, that the *Countess of Southampton* could not remain in the National Gallery where, through the generosity of Lady Lucas, it has so long been one of the chief attractions. Yet if the acquisition of this masterpiece for Melbourne should happen to stimulate the millionaires of some other Colonies and Dominions to do what the rich men of America have done, and endow similar collections in other great centres of the British Empire, I should feel that we had some compensation for our own losses. The mother country cannot, it would seem, hope to retain more than a small proportion of her accumulated art treasures. She has already, through indifference or apathy, lost far too many of them. But if, even at the eleventh hour, the resources of our Colonies and Dominions could be as intelligently applied as those of the Felton Bequest, the British Empire might still, in all its great centres, have a series of these precious relics. They are far more than mere stimuli to the æsthetic senses, or sources of consolation and distraction in times of stress such as those we are now enduring. They are permanent memorials of past greatness, piers of the bridge of history which connects our own civilisation with what the human intellect has achieved in previous ages and, as such, an indispensable guide and standard for a right judgment on the things of to-day. History without such visible evidences is but an empty thing. And the rousing of the historical sense was never more urgently needed than at present, when power is so often in the hands of those by whom the lessons of the past have apparently never been learned. The formation of a great gallery at Melbourne, which the purchase of pictures like this Van Dyck appears to foreshadow, has thus a significance far far greater even than the æsthetic quality of paintings which the Felton Endowment, under wise guidance, may hope to acquire.

A PORTRAIT BY RUBENS BY ROGER FRY

THE picture reproduced here [PLATE I, A] was formerly in the Bernal collection and was recognised in 1911 by M. Max Rooses as the portrait of the Archduke Albert, painted by Rubens in 1609 on his return from Italy. It is evident from several copies and variations extant that this picture served as the model for official presentation portraits. We reproduce [PLATE II, B] one of these which has

lately been given to the Kunsthistorischen Museum, Vienna, together with a companion portrait of the Archduchess Isabella [PLATE II, C].

In the original the Archduke is seen against a background of rich red silk. His black jerkin tells on a buff under-garment and the sleeve is of cloth of gold. Everything is treated with the most minute and exact precision, no detail of the elaborate stitchery of the black jerkin is omitted, and through all the changes of light and



*Portrait of the Archduke Albert
by Rubens*

in possession of Mr. R. H. Turner

shade of the cloth of gold sleeve the pattern is rigorously maintained. The ruff, the chain and the buttons afford further evidence of the extreme, almost meticulous scrupulosity of this work. Rubens attained in later years such a prodigious mastery of technique that he was able to paint with unexampled breadth and ease. He actually deceives one by this rapidity and facility into the belief that he has suppressed all detail, but the more closely we examine his work, the more do we find that the variety and loveliness of his quality is based on minutely detailed observation.

Here in this early work the detail stands out self-evident. The observation of detail does indeed at this period somewhat check the *fougue* and rapidity of his brushwork. He has attained to complete mastery, but not to careless mastery. One gets the feeling that Rubens in face of a

Royal commission of this importance felt the necessity of making good his claim to the utmost. He is taking no risks, he is making no new experiments. The inspiration of a new idea would at such a moment be importunate. He gives the proof at every point of his sheer accomplishment, of his immense professional competence. But he gives it with a zest and conviction which show that his success could never have been seriously in doubt. No royal patron could ever hope to find a better court painter. In the end Rubens became a great deal more than that, but for the moment it was enough to assert his supremacy in that region. To do this he was bound to emphasize his mastery rather than his sensibility, but with such success that it is doubtful whether the world has ever before or since seen mastery more complete.

THE DEVELOPMENT OF ORNAMENT FROM ARABIC SCRIPT BY ARCHIBALD H. CHRISTIE

IF would, perhaps, be hard to find better examples of the evolution of ornament from elements of "information-giving" purpose than certain curious designs derived from the magnificent Arabic inscriptions wrought upon a variety of objects during the Middle Ages. It is well known to students of mediæval art that the splendid script of the names, titles of nobility, and so forth, which Muhammadan craftsmen frequently set upon their work, was the source of a distinct group of patterns; but, although specimens of these patterns are often described, the development of the group, as a whole, has not been systematically studied.¹ In the following notes a few examples are brought together in an attempt to illustrate various stages of the degeneration of Arabic inscriptions as writing, and their regeneration as ornament.

The terms commonly used to describe these developments, "mock Arabic" or "simulated Arabic," are misleading if they convey the idea of deliberate deception on the part of their makers, for they are, almost certainly, the result of a succession of gradual changes, brought about by causes that came into operation as soon as craftsmen began to use Arabic inscriptions on their work. In the process of variation, decorative qualities first appeared as something in the nature of by-products, and, in the perfection of these new found powers, the original information-giving purpose was lost.

In the first set of examples *legible* Arabic

¹ M. Adrien de Longpérier first described this type of ornament in a paper "De l'emploi des caractères arabes dans l'ornementation chez les peuples Chrétiens de l'occident." *Revue Archéologique*, 1846.

phrases and words are seen acquiring decorative attributes, such as symmetry, balance, and ordered rhythm, by means of the reversal, interchange, and repetition that arise out of the mechanical contrivances of the loom. The first example (Fig. 1, A) fills a panel in the famous silk brocade decorated with "affronted" peacocks, preserved in the Cathedral of St. Sernin at Toulouse, which M. Gaston Migeon² assigns to a Fatimid weaver of the eleventh century. In this an Arabic phrase, which reads بالبركة الكاملة ("with perfect blessing"), is turned over automatically with the half-design of the fabric, and repeated backwards. This process produces a symmetrical whole, but sacrifices the inscription to the technical conditions imposed by the loom. In the second example, B, a more complicated procedure evolves a band design from a simple unit, the word [الرحمن] ("the merciful"). The unit is turned over, as in the peacock brocade, and the symmetrical figure so obtained is repeated alternately upright and upside down. The units of the band fit exactly with the repeats of the rest of the design of the fabric, which control their movements. The stuff from which this example is taken is a silk-brocade in the Victoria and Albert Museum, described as Hispano-Saracenic, of the twelfth or thirteenth century. The third pattern, C, is from a richly-designed fabric of Oriental origin, found in the tomb of St.

² *Manuel d'art musulman*. Paris, 1907. Vol. II. p. 385-388. Other pieces of this brocade are in the Musée de Cluny and the Victoria and Albert Museum, where it is described as Hispano-Saracenic of the twelfth century. Otto von Falke (*Kunstgeschichte der Seidenweberei*, Berlin, 1913. Fig. 203) ascribes it to Palermo, and dates it second half of the twelfth century.

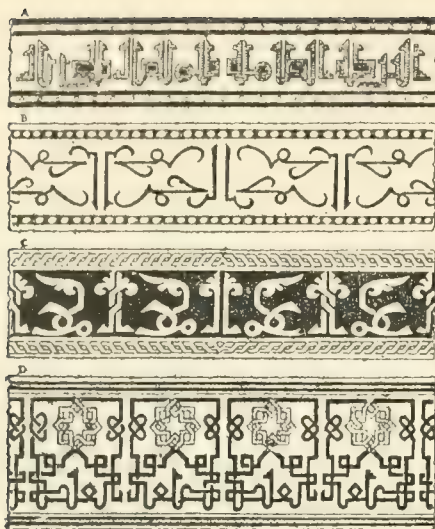


FIG. 1.



FIG. 4.

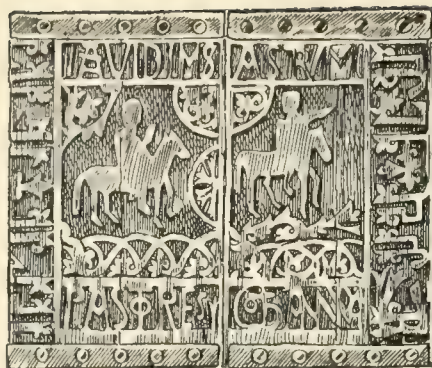


FIG. 2.

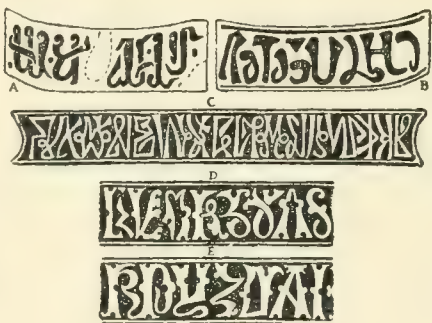


FIG. 5.



FIG. 3.

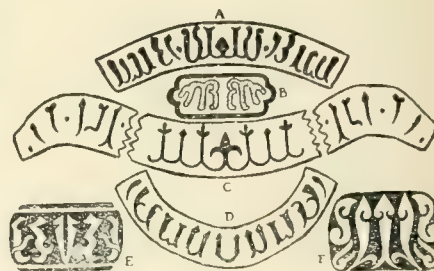


FIG. 6.

Bernat Calvo, Bishop of Vich (A.D. 1233-1242), now in the Museum of that town. Here the unit is the word امر ("ordered").³ This, from a central point, is repeated three times and then turned over; the three-fold repeat and reversal forming the ornamentation of a band. The repeats, again, are governed by those of the main design. The inscription on the last example, D, is continuously turned over. It is from a silk of characteristic geometrical pattern, made in Spain in the fourteenth or fifteenth century, now in the Barcelona Museum. The letters are heavily ornamented with interlacing flourishes. This is a good specimen of its type, so involved that, at first sight, it might be taken for a band of knot-work ornament; but it is an Arabic phrase often introduced into Hispano-Moresque art of this period, reading بالعافية ("with health").

The use of lettering on fabrics is a very ancient Oriental tradition.⁴ The mediæval weavers of these stuffs were so accustomed to working inscriptions that they had come to regard them as so much decorative material, and, in arranging a new pattern, they cut up a sentence and turned it about as their design and loom might dictate. To them the meaning of the words they used was a matter of importance quite secondary to the completeness of their pattern.

³ Two repeats only are shown in the drawing.

⁴ "Parthi literas vestibus intexunt." Pliny.

It may be that some of the weavers of the stuffs described above knew what the inscriptions meant; they are forms of expression common in the Muhammadan art of their time. But it is hard to believe that the weaver of C, selected the word chosen for any reason other than its decorative appeal. He seems to have cut this word from its context just as he might have taken a slip of foliage, or any other decorative unit, had it suited his fancy.

This practice appears to have been usual with mediæval workers. The design⁵ of a panel (Fig. 2), from one of a pair of carved wooden doors of twelfth-century work, which close a chapel in the underporch of the Cathedral of Notre-Dame du Puy-en-Velay, shows how a craftsman whose work was not controlled by technical restrictions like those imposed by the loom, used a piece of Arabic script in a decorative sense. The recurring unit of the design that edges each side of this panel, and runs round each door, is part of a well-known sentence. It is certain that neither the master-carver, Gauzfredus, who has signed his work, nor the Reverend fathers of Le Puy, knew what it meant, for they would hardly have framed carved scenes from New Testament history with what is, without doubt, part of the Muhammadan confession of Faith. The words used,

⁵ First described by M. Adrien de Longpérier in the article cited above.



B. Portrait of the Archduke Albert, attributed to Rubens. Canvas. (Kunsthistorischen Museum)



C. Portrait of the Archduchess Isabella, attributed to Rubens. Canvas. (Kunsthistorischen Museum)

shown more clearly in Fig. 3, A, are لا الله (" save God."), the latter part of the first phrase of the Creed. In this device a somewhat crude stage in the transition of script to ornament is seen. It is interesting to compare this attempt with the achievement of the weaver of an Oriental rug in the Kaiser Friedrich Museum, Berlin (Fig. 3, B), who has used a highly formalised rendering of the opening words of the same phrase, لا اله الا الله ("there is no God, save") as the unit of his border. Dr. Wilhelm Bode⁶ considers this rug, which was found in a church in the Tyrol, to be of thirteenth or fourteenth-century date—one of the oldest rugs known. In this interesting example the change to pure ornament is almost, if not quite, accomplished, whilst its original meaning, as writing, remains clear.

In the Middle Ages Oriental craftsmanship was highly esteemed in the West, where alien workers readily took over Muhammadan designs and adapted them to new ways of life. From early times the patterns of the fabrics "de opere saraceno," as they are called in mediæval inventories, were pressed into the service of foreign looms, along with their inscriptions, with results that deeply influenced European textiles. The designs woven in Sicily and Italy during the thirteenth and fourteenth centuries show other phases of the evolution of calligraphic ornament. The letters of the inscribed bands, scrolls, and panels of these stuffs, imitated from Muhammadan originals by workers who knew little, if any, Arabic, became confused and illegible. The disintegration of woven script in the process of reproduction occurs in work of early times, as examples described by Mr. A. R. Guest show.⁷ By the aid of an inscription on a fragment of linen found in a cemetery at Akhmîm, he has deciphered some apparently meaningless lines of lettering on three other pieces of stuff, from Manshiyah, near Girgah, and has explained what changes each worker made in rendering almost illegible an inscription, which, from the technical point of view, was woven most carefully. Failing the lucky discovery of the Akhmîm specimen, and Mr. Guest's ability as a proof-reader of mediæval Arabic, these alternating passages of debased script (Fig. 4), might have remained unread till the end of time. As it is, they show clearly the kind of change brought about by the lapses of individual weavers; for the letters are hand-woven by a method akin to embroidery, and not multiplied by mechanical means. Each

reproduction varies considerably from its fellows, and, if the process were continued, the accumulating changes would result in many versions of the original. Moreover, the decorative instincts of the weaver unconsciously used the meaningless letters in a sense which tended further to obscure their original purpose. A portion of the writing in Fig. 4 has already become transformed into a little decorative flourish, quite satisfactory as secondary ornament, bearing only the faintest trace of its origin. This example, although undated, is earlier than any yet cited in these notes.

Debased Arabic script found on Sicilian and Italian fabrics, and on representations of these in painting and sculpture, seem to have followed two main lines of variation, one of which is indicated by the drawings in Fig. 5. The first, A, is a Sicilian rendering of an Arabic phrase, woven in a late thirteenth-century silk.⁸ Passages such as this are the source, or one of the sources (for Egyptian and other stuffs with bands of lettering, like those described by Mr. Guest, were doubtless well known), from which arose a fantastic use of debased script often met with in the art of the following centuries. In B is drawn a piece of the border of a drapery in Fra Angelico's *Last Judgment* in the Accademia at Florence. Another variety of this type is given in C, one of a dozen, or more, similar panels which surround the picture of *The Marriage of Boccaccio Adimari*, in the same gallery, by an unknown Florentine artist of the fifteenth century. In both of these, lettering is reduced to meaningless scribbles that serve as light, informal enrichment, and suggest, probably intentionally, an unknown, mysterious language. To these examples, if any, the term "simulated Arabic" might apply; if, indeed, it is Arabic that is simulated, for sometimes the subject of the picture implies that Hebrew is intended. The last specimens, D and E, from the veil of a carved figure of the Virgin at Solesmes, of late fifteenth-century work, show a strange tendency to change into Lombardic characters, which the earlier writers⁹ on Gothic art supposed them to represent. In A, which is undoubtedly taken from an Arabic original, forms suggesting these characters begin to appear, if the drawing is turned upside down. Such chance resemblances might lead to surprising results when exaggerated by copy-

⁸ A. F. Kendrick, "Sicilian Woven Fabrics of the twelfth and thirteenth centuries." *The Magazine of Fine Arts*. London, 1905. Vol. I. p. 124.

⁹ A. de Caumont, in the *Abécédairé d'archéologie* (Fifth ed. Caen 1886, p. 738), from which this example is taken, says, "Il est souvent très difficile de trouver un sens à ces inscriptions, peut-être parce que les lettres sont entremêlées avec de simples ornements." The lettering on the Nimbus of the Virgin, in a picture by Masaccio (A.D. 1401-1428), recently acquired by the National Gallery, is of this type.

⁶ *Vorderasiatische Knüpfteppiche*. Leipzig. p. 115.

⁷ "Arabic Inscriptions on Textiles at the South Kensington Museum." *Journal of the Royal Asiatic Society*, April 1906. A further note appeared in April 1918. Fig. 4 is from one of the photographic illustrations of this paper.

ists. Perhaps the bands of Lombardic lettering, of which no sense can be made, on some brass dishes of South German or Italian origin, in the Victoria and Albert Museum, may show the penultimate stage of this development. The final stage, a legible inscription in Lombardic character, would be hard to identify.

Some examples illustrating the alternative line of variation followed by debased Arabic script in Sicilian and Italian fabrics of the thirteenth and fourteenth centuries are brought together in Fig. 6.¹⁰ These are the offspring of

¹⁰ All the examples in this Figure, except the last, are from the English edition of Fischbach's "Textile Ornaments" (London 1883.) Mr. Kendrick has kindly given his opinion of the dates and provenance of these stuffs. The last example, F, is from one of the illustrations of Mr. Kendrick's paper, cited above.

AN ANNUNCIATION BY LODOVICO BREA BY TANCRED BORENIUS

THE loan exhibition arranged in the spring of 1912 in the Municipal Museum at Nice, briefly reported upon at the time in these columns by M. Simon Bussy¹ served to attract for the first time a more widespread attention to the works of those fifteenth and sixteenth century masters of the ancient county of Nice, many of whose altarpieces still survive in humble village churches, unsuspected by the crowds of visitors who year after year flock to the Riviera. The art of these masters is a curious, hybrid one, as befits the character of a district where the civilisations of two great countries meet: influences from the South of France are blended with others coming from Italy, and still further elements of style may be attributed to the example of works of the Flemish school, the importation of which had an important centre in Genoa, where, moreover, Northern artists—such as Alexander of Bruges, Justus of Ravensburg and Corrado d'Alemagna—were also settled and working.

The most remarkable among the artists of this local school of Nice was easily Lodovico Brea, who was born about 1450 and died in 1522 or 1523, possibly of the plague; a son of his, Antonio, and a son or grandson Francesco are also recorded as painters. Lodovico has been thought to be the pupil of one Giovanni Miraglieti, a native of Montpellier, who painted a composite altarpiece of the *Virgin of Mercy* for a church at Nice and died probably at Marseilles about the middle of the fifteenth century; and what is certain is that Lodovico Brea felt the influence of the head of the Lombard School in

phrases and words "paired," like those of the peacock silk of Toulouse. The first Fig. 6, A, from an Italian fourteenth-century stuff, shows the central portion of a debased inscription becoming formalized, whilst its extremities remain confused. In B, from a fabric woven at Lucca in the same century, a few unintelligible letters are doubled and turned upside down—a fate that befell many a scrap of writing. In the centre of C, from a late fourteenth-century Italian fabric, now at Halberstadt, the process that began in A is making still further progress. In D, also Italian, probably of the fourteenth century, the extremities as well as the centre are becoming formal. The last two specimens, E and F, both from Sicilian stuffs of the thirteenth century, show another type of symmetrical formalisation. (To be continued.)

the quattrocento, Vincenzo Foppa, who from 1461 onwards repeatedly visited Liguria; indeed, we have the clearest possible proof of a contact between the two artists in Foppa's great altarpiece of 1490 in S. Maria di Castello at Savona, one wing of which—that containing the figure of St. John the Evangelist—is a signed work of Lodovico Brea's.²

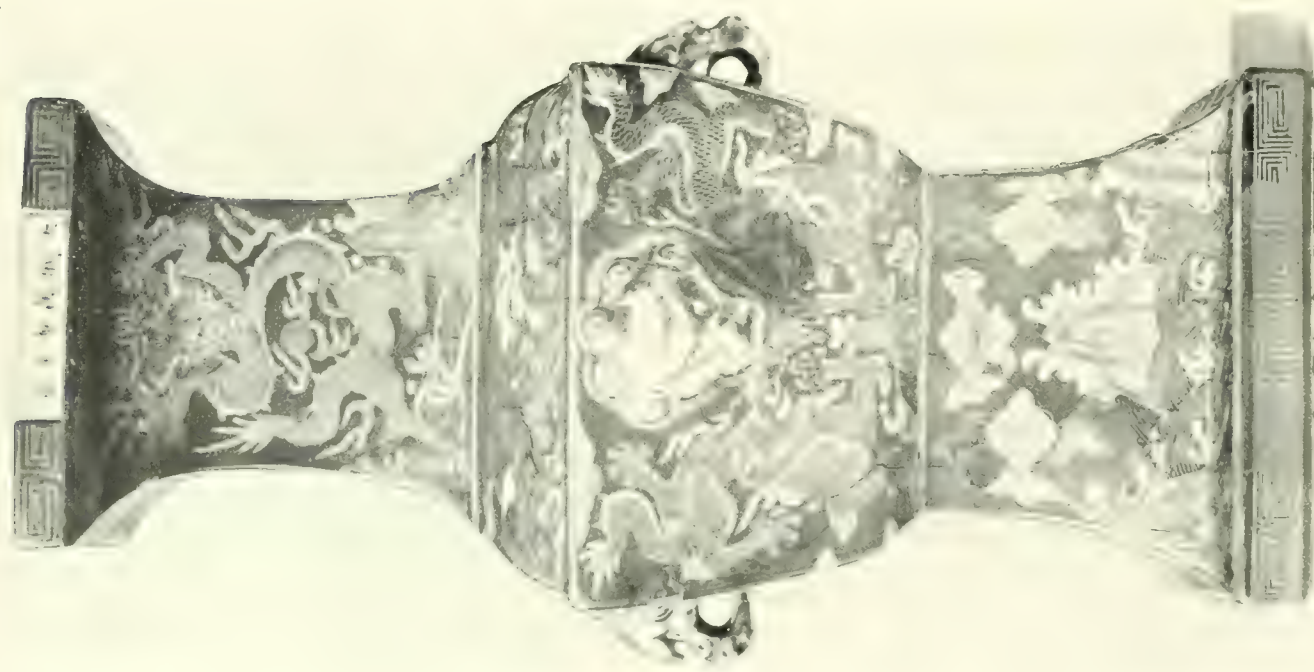
Most of the pictures painted by Brea are still to be found in Nice or its neighbourhood, as far as Genoa; it is a fairly long series of works, which I am glad to be able to increase by drawing attention to a picture which has travelled some distance from its place of origin. The picture to which I am referring is now in the collection of Mr. Henry Harris, and here for the first time reproduced by his kind permission [PLATE]. It turned up some years ago in a London sale-room; I can remember many amusing misdescriptions in sale catalogues, but none more cryptic or incongruous than the "da Cortona," under which this panel was entered. As may be seen by referring to the reproduction, the picture shows the Virgin and St. Gabriel kneeling on each side of a *prie-dieu* in the entrance hall of a house. The text of the Annunciation is inscribed on a scroll hovering in the air between the two figures. The scheme of colour is gay and positive, the light brown of the *prie-dieu* parting two big masses of crimson (the angel's cloak) and blue (the Virgin's mantle) respectively; this is set off against the light grey of the walls of the room, where above, in the centre, a rectangular window admits a glimpse of light blue sky, against which the

¹ See the BURLINGTON MAGAZINE, vol. XXI (June, 1912), p. 148, etc.

² For a reproduction of it see Miss Ffoulkes and Monsignor Maiocchi's monograph on Foppa (London, 1909), plate facing p. 172.



The Annunciation, by Lodovico Brea. Panel, 50.8 cm. by 67.3 cm. (Mr. Henry Harris)



Lacquered Porcelain Vase with Wan Li mark.
Height, 34.3 cm. (British Museum)

Lacquered on Ming Porcelain

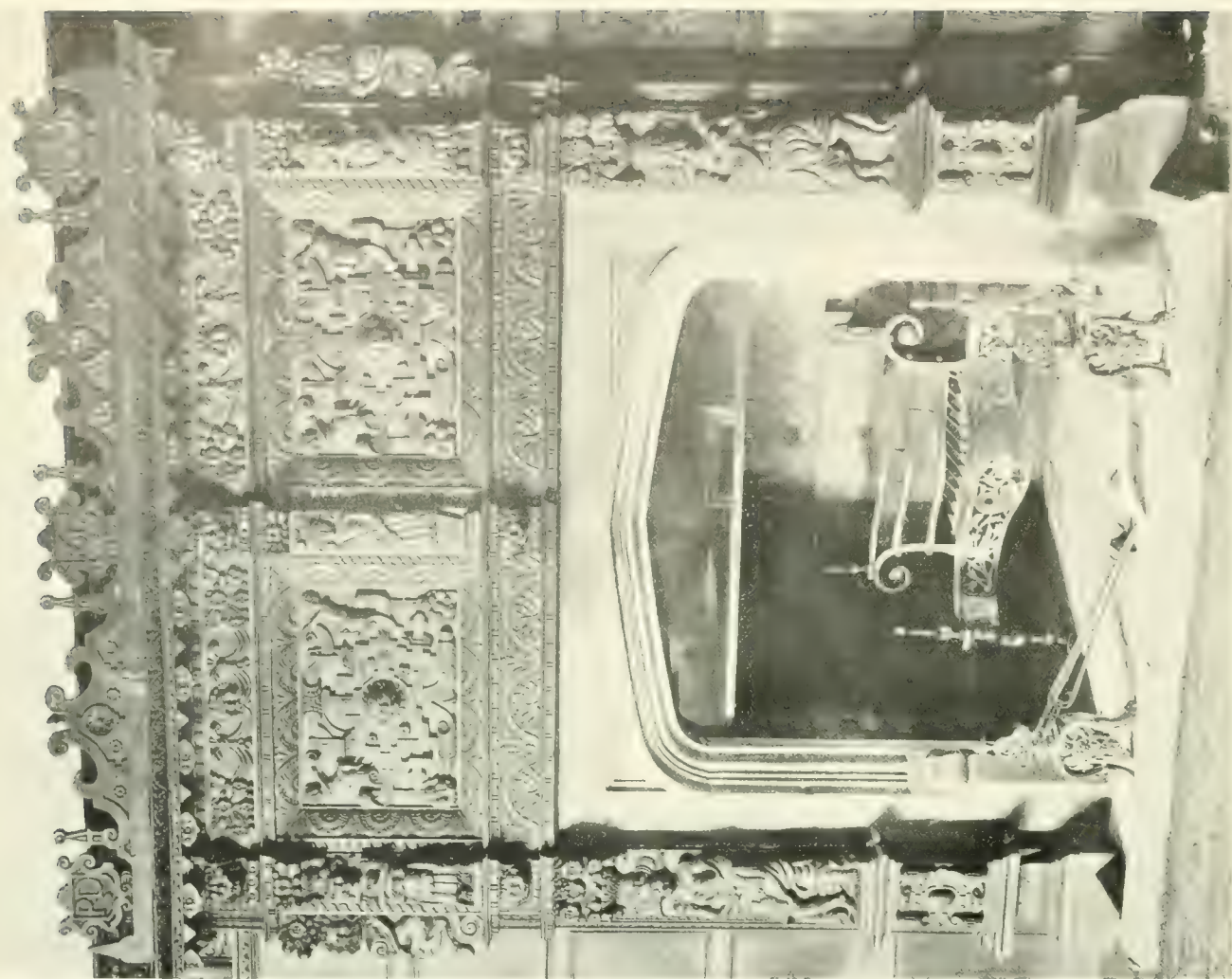


Plate I. An Oak-Panelled Room in Barnstaple. (Mr. E. R. Roberts
Chanter)

white dove is seen: and through the door on the left, the eye wanders into a luminous landscape, with the buildings of a city at the foot of blue mountains. The state of preservation of the picture is on the whole excellent.

For a demonstration that Lodovico Brea is the author of this picture, I would ask the reader to turn up one of the plates illustrating M. Bussy's article quoted above.³ On comparing Mr. Harris's picture with Lodovico Brea's composite altarpiece in the parish church of Lieuche, it will be seen how the central panel in the Lieuche altarpiece and this *Annunciation* present the most striking parallels as regards the planning of the composition, the attitudes of the figures, and individual motives all through the scene. The Lieuche *Annunciation* is different in shape, being an upright with an arched top, and also more crowded with details. The types and forms in both pictures are undoubtedly closely similar; but at the same time they show sufficient diversity to make it impossible to speak of mechanical repetition.

Among the earliest works by Lodovico Brea is the great triptych of 1475 in the church of Cimiez at Nice, representing in the centre the Virgin holding in her lap the dead Christ, while

³ The altarpiece in question is also accessibly reproduced in Don Guido Cagnola's interesting article on the Nice exhibition in the *Rassegna d'Arte*, vol. XII (1912), p. 84. See also *Les Arts*, No. 129 (Sept., 1912), p. 6.

a chorus of angels is lamenting in the sky.⁴ In this altarpiece, the Flemish influence (or is it an influence from Avignon?) is very definitely marked, much more so, it seems to me, than in the Lieuche triptych, which is dated 1499. In Mr. Harris's picture, for all its affinity to the Lieuche *Annunciation*, I have the impression that a Flemish character of style is distinctly more noticeable than in the latter work; especially, perhaps, in the figure of the angel. But I should not like to venture on questions of chronology without access to a larger number of reproductions after Brea than are available to me at the moment. A somewhat unexpected touch in Mr. Harris's picture is the landscape background, which has an atmospheric quality which inevitably makes one think of the school of Bellini.

Students of iconographical types will be interested to note how the two versions of the *Annunciation* in Lieuche and London conform with that scheme of composition, in which the figures of the Virgin and St. Gabriel appear kneeling in simple robes, and St. Gabriel is in the pose of the "herald"—a scheme the origin of which it has been supposed may be traced to some lost original by John van Eyck.⁵

⁴ Reproduced *Rassegna d'Arte*, u.s., p. 83. *Les Arts*, u.s., p. 5.

⁵ Compare Lionello Venturi in *L'Arte*, vol. XI (1908), p. 445, etc.

LACQUER ON MING PORCELAIN

BY R. L. HOBSON



HE decoration of porcelain with a covering of lacquer is misplaced ingenuity. The underlying material is too hard and unsympathetic, and the lacquer will not become wedded to it as it does to a more normal excipient such as wood; and the result is that two artistic substances are in danger of being wasted, the porcelain because it is lost beneath the lacquer and the lacquer because it is apt to scale and break away from the porcelain backing. Under such conditions one would not expect to find any really fine workmanship wasted on the process. But specimens of Ming lacquer are so rare in any form that even a misapplied instance of this kind must have considerable interest.

A recent acquisition at the British Museum is illustrated on the PLATE. It is a beaker-shaped vase of a form which we have seen occasionally in blue and white porcelain. It is in fact porcelain with a minimum of blue. The base shows a strong solid body of clean white grain and smooth to the touch: the interior has a thick glaze of rather impure white colour. The four lion-mask handles which were designed to hold rings are both glazed and decorated with typical

late Ming blue; and the cartouche reserved in the lacquer of the rim is painted in blue under a glaze with the Wan Li mark in six well-written characters.

The rest of the surface was left not only unglazed, but rough to give a hold to the lacquer with which it is entirely covered to the thickness of about a twentieth of an inch. The ground colour of the lacquer is dark reddish brown and the designs are engraved in outline with a point and filled in with washes of tea-green, tomato red and dull yellow. Further details are traced with a point and the incisions touched with gilding.

The literature available on Chinese lacquer is very scant, and the passage quoted from the *Ko ku yao lun* in Bushell's *Chinese Art*¹ does not include this technique in its descriptions, though it does mention a reddish brown lacquer as among the best of the older² types. But whether it was, or was not, a technique commonly used on lacquer in the early or late Ming periods, it was certainly that used on some kinds of Ming porcelain, those with a coloured ground and

¹ Vol. 1, pp. 124-6.

² The *Ko ku yao lun* was published in 1387.

designs incised in outline and filled in with coloured glazes. The designs, too, on our lacquered vase are precisely those painted in blue and white or in "five colour" enamels on the porcelain vases of similar shape, and what is more, the colours green, red and yellow are those of the principal enamels of the Wan Li five-colour ware. This is after all not surprising where there was evidently close co-operation between the lacquerer and the porcelain maker who used designs forwarded for the purpose from the Imperial palace.

Here the decoration, which is the same on all four sides, consists of a full-face dragon on the neck with five claws and the usual accompaniment of a flaming "pearl" and flame-like clouds: above the dragon's head is a looped ribbon apparently forming the character *Shou* (longevity), and below is a border of green waves with yellow crests, from which pointed rocks emerge at intervals. These last are the "jewel mountains in sea waves" which are mentioned in the list of designs used on the Imperial porcelains of the Wan Li period, and they doubtless carry a suggestion of the rocky islands of the Taoist Paradise. As such it has been not inaptly christened "rock of ages pattern." The body of the beaker is decorated with dragons emerging from crested waves on the shoulder and pairs of dragons disputing possession of a pearl on the side with rock-of-ages pattern below. On the stem is a large rock-of-ages design with pearl and lozenge symbols floating on the waves and "propitious clouds," shaped like *ju-i* heads, floating above.

Whatever its merits, this is probably the earliest specimen of lacquered porcelain in our

collections. We find lacquer on the Imari wares of the eighteenth century; and black lacquer inlaid with designs in mother of pearl (*lac burgautée*) was used in the Ch'ien Lung and even on K'ang Hsi porcelain.

In the wonderful Hainhofer cabinet at Upsala which was completed before the end of the Ming dynasty, there are five large dishes³ formed of blue and white Chinese porcelain plaques enclosed in sides and rims of plane wood lacquered with black, on which are gilt designs. At first sight these might be taken for Chinese lacquerer's work, especially as the designs and the shape of the borders are closely copied from dishes of late Ming export porcelain of a familiar type, viz., that with thin crisp material painted in pale silvery blue. The plaques are in fact taken from dishes of this ware—they have typical designs of goose on rock, grasshopper on rock, rock and flowers and insect, symbols, and singing bird on rock—broken pieces which have been trimmed and made up in lacquer. But a closer inspection of the lacquer ornament shows that it is an adaptation; and there is a band of floral-scroll work on the sides of the dishes which is purely Indian in feeling. This explanation is actually given in a letter from Hainhofer written in 1628, describing his "indianische Schaalén von porcellana und indianischem Lackh gemacht die kommen von Goa"; and though Goa was at this time a great entrepôt for Chinese goods and anything shipped from such places was apt to be called Indian, the description seems in this case to be literally correct.

³ See J. Böttiger, *Philipp Hainhofer und der Kunstschatz Gustav Adolfs in Upsala*, Plate 69.

AN OAK-PANELLED ROOM IN BARNSTAPLE BY HERBERT CESCINSKY



IN the BURLINGTON MAGAZINE for May and for August, 1913, illustrations were given of two oak-panelled rooms from the Old Quay at Yarmouth, the one from the Star Hotel, the other from what was generally known as Fenner's House. Both were shown to be of about the same date, the closing years of the sixteenth century. Both, in all probability, were from the same hand, the one from the Star Hotel somewhat earlier than the other, and both were produced, not for men of title, but for wealthy Norfolk traders or merchant adventurers. On the central panel of the overmantel of the Star Room, William Crowe, a merchant of repute and bailiff of Yarmouth in 1596 and 1606, emblazoned the arms or Merchants' Mark of his Company of Merchant Adventurers. Although few of these rich rooms have survived, there is

little doubt that the merchants of England, especially those of East Anglia and the south-west, lived sumptuously according to the manner of their time, and elaborately carved oak wainscotings in their houses were the rule rather than the exception in the later years of Elizabeth and during the reign of her successor.

A richly-panelled room from the house of one of these wealthy traders existed till within the last twenty years on the site now occupied by the present Post Office, in Cross Street, Barnstaple [PLATES, I, II]. Its former owner, one Pentecost Doddridge—these Puritan names were not unusual in Devonshire in the sixteenth century; witness Salvation Yeo in "Westward Ho!"—was born at South Molton, about the year 1558, entered his father's business at Barnstaple, then the principal city of North Devon, became a wealthy merchant, mar-

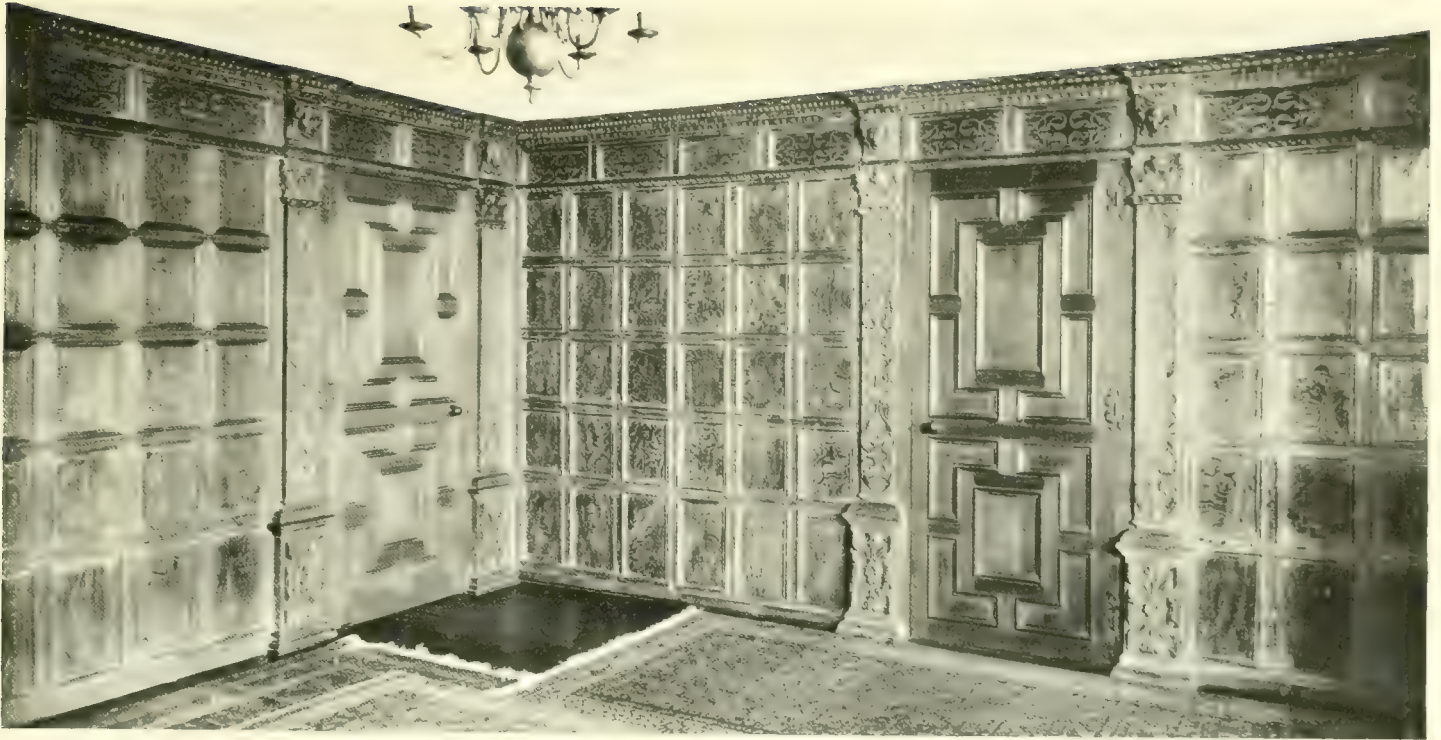


Plate II. An Oak-Panelled Room in Barnstaple. (Mr. E. R. Roberts Chanter)



A—*The Allegory of the Cross*, by Wolf Huber. Detail, showing foreground figure of St. Peter (Vienna Gallery)



B—*Portrait of Jacob Ziegler*, by Wolf Huber. Panel. (Kunsthistorischen Museum, Vienna)

ried Elizabeth Westcomb during the last year or two of the sixteenth century, and resided in Cross Street (then Crock Street) in the merchant's quarter of the town. Whether he actually built the house, and if so, whether before or after his marriage in 1598-9, is not clear, but the panelled room illustrated here bears the date 1617, together with the initials P.D. E.D., on the overmantel cresting.

There are several fine pendentive plaster ceilings still to be seen in this former merchants' locality, and some examples of carved wood-work exist in the town, but none so rich as this room. Devonshire was famous for its ornate oak carvings, whether in the form of the early sixteenth-century chancel screens such as at Atherington, Swymbridge, Lapford or Pilton on the outskirts of Barnstaple, or in such later wainscotings as this. There is no reason to

regard the present work as other than local, although the influence of Exeter, some thirty-four miles to the south-east, must have been marked at the date when it was made.

The entire room was very successfully removed to another house, when the present Post Office was built some fifteen years ago, with the exception of the original doors, which have disappeared. The wood is remarkable for its bold figure, and has the appearance of being riven instead of sawn. It has been painted over, but the stripping has been satisfactorily accomplished, leaving the oak with an added richness, due to its long preservation and exclusion from light under many coats of paint. The stone lining to the mantel, the ceiling and its frieze, and the window framings are frankly modern, put in at the same time as the two double-inner-framed doors.

A NEWLY DISCOVERED PORTRAIT BY WOLF HUBER

I—BY LUDWIG BALDASS

THE portrait, rather less than life-size, reproduced on PLATE I, B, of an old man, was lately taken from the Depository of the Gallery of the Kunsthistorischen Museum in Vienna and given a place in the collection itself. It is an, as yet, entirely unknown masterpiece of old German art, which has come down to us in a state of good preservation. The composition is of the greatest simplicity. The sitter wears the black garment of a Theologian, with a tiny piece of white at the neck. The hair and beard are white, the skin has the colour and structure of old parchment, and the eyes are steel-grey. Above the green hills the sun goes down in a tender rose-coloured circle. The mountains are snow covered. Above is a white-bordered tablet where in black letters on a violet-grey ground is inscribed the name of the subject—Jacob Ziegler of Landau, the Theologian and Humanist who, born in 1420 or 1421, completed the last years of his life (1544-1549) at the Court of the Bishop of Passau.

The hand of the Passau court painter, Wolf Huber, can easily be recognised in the picture; it is not only characteristic of his broad energetic portraiture, with its plastic modelling of the form, but also of his landscape work. For this it bears comparison in almost every brush-mark with the *Allegory of the Cross* [PLATE II, D], authenticated by his crest, painted for Wolfgang Salm, Bishop of Passau from 1542. We have then a late work of the Master before us, who with Albrecht Altdorfer is the most important and representative painter of the Donau School. Besides the earlier votive picture of 1517 in Kremsmünster we have known till

now only two portraits by Wolf Huber. They are companion pieces of the year 1526 of the Landshut coiner Anton Hundertpfundt and his wife Margaret. They are in the collection of the National Gallery of Ireland and of the late Sir Charles Robinson in London. Good pictures though they are and depicting the sharply defined characteristics of the sitters, they nevertheless do not equal in any way the monumental simplicity and grandeur or the penetration of the Viennese paintings. In the combination of portraiture with landscape Huber's portrait of Jacob Ziegler is a characteristic work of the Donau School, but in the strength and directness of its statement it far surpasses the limitations of that school, and in its finish, limpidity and insight is worthy to hang beside the work of Dürer and Holbein.

II—BY OTTO BENESCH

THE connection of this picture with the above-mentioned *Allegory of the Cross* lies not solely in the similarity of the landscapes of the backgrounds, but also in part of the subject matter. The *Allegory* has for its subject two themes of Christian mysticism. The left half of the picture depicts the old typological parallel of the Mosaic brazen serpent and the crucified Christ, the materialised dogma which underlies the series of historical incidents shown in the centre and right half of the picture.

Amongst a crowd of figures the artist depicts the third and fourth chapters of the Acts dealing with the activities of St. Peter and St. John, the healing of the lame, their imprisonment and appearance before their judges. The historical part of the picture culminates in this last scene,

which is enacted by the large figures in the foreground. St. Peter, in the act of declaiming the words which appear on the tablet, points with outstretched hand to the crucified Christ in whose tremendous presence the interest of the composition is concentrated.

This head of St. Peter [PLATE I, A] has been treated in a very individual manner which gives it a peculiar emphasis and sets it apart from the rest of the crowd, whose figures are drawn with the smooth flowing lines and schematic generalisations so typical of Huber's later work. The head has a vitality which contrasts with the mask-like character of the rest. The planes of the face are marked by finely modelled wrinkles and veins; it is clearly a portrait study. In comparing it with the Ziegler portrait, we see that the artist has taken the Court Humanist of Passau for his model. There are, however, differences so great that we cannot regard it as a likeness in the strict sense of the word. Smooth hair, for instance, frames the forehead of the scholar, while St. Peter is shown with a bald head. But these divergencies conform to the conventional type of St. Peter then current, and in spite of them we can trace the likeness to the portrait of Ziegler. The same clever eyes meet those of the onlooker, there are the same raised right eyebrow, prominent nose and broad mouth with the corners expressive of a light scepticism. Changed, yet the

REVIEWS

A HISTORY OF THE CAMBRIDGE UNIVERSITY PRESS. 1521—1921.
By S. C. ROBERTS. (Cambridge University Press.) 190 pp.
+ 27 pl. 17s. 6d.

A History of Cambridge Printing for 400 years, written with learning and precision and containing by way of Appendices the names and dates of the University Printers from 1521 to 1916, and a List of the Books printed at Cambridge for the University from 1521 to 1750, cannot fail to be interesting to the student, and exciting for the bibliographer.

It cannot truthfully be said that this history is a romantic one. Somehow or another our University Histories, unless archæological, always fail to be romantic, and this particular History of Cambridge Printing is too full of quarrels, disputes with the Stationers' Company in London, personal issues, and financial failures even to savour of romance. It is the buildings of our Universities that are romantic, and not the habits and customs of their inmates. What a really terrible book, though honestly interesting as a collection of odd characters and anecdotes, is that of Henry Gunning (2 vols., 2nd edition, 1855) entitled "Reminiscences of the University Town and County of Cambridge from the year

same, as though distorted by a mirror, the characteristic features reflecting the richly varied life of the Bishop are apparent in the face of St. Peter.

The subject of the *Allegory of the Cross* arose from speculations which certainly cannot have entered the head of their creator. These speculations are typical of the theological attitude of the period, which, after they had taken shape in Ziegler's mind, were carried out at the Bishop's command by the artist. From this the idea may have arisen of endowing the chief figure of the picture with the features of the originator, though whether the suggestion was that of the patron or the artist cannot now be decided. In any case it was characteristic of the artist to paint both the portrait and the Allegory in the same landscape setting.

The *Allegory* includes yet another portrait figure: that of the man on the extreme left, in the costume of the spectator in Dürer's engraving *Ecce Homo* [PLATE II, c]. This figure has the characteristics of a self-portrait such as we know from Dürer's *Allerheiligenbild* and the *Martyrdom of the Ten Thousand*, a steady questioning glance as though enquiring of the onlooker his opinion of the work. M. R. Stiasny has already suggested the idea that this figure is a self-portrait of Wolf Huber; and, indeed, it is highly probable that the court painter of Bishop Wolfgang Salm immortalised himself in the same work as the Court Humanist.

1780." To justify this assertion would be too painful for so loyal a son of Cambridge as I can, despite Mr. Gunning, still profess myself to be. "Cambridge under Queen Anne," edited with copious notes by that admirable scholar and typical Cambridge man, the late Professor Mayor, and published at Cambridge in 1911, is a little better than Gunning, but far from romantic; nor (I need scarcely say) does Oxford fare any better. But though this History may not be romantic, it is full of incident and matter.

The invention of the moveable types, concurring as it did with the Reformation of Religion, and the advent of the New Learning, created a great stir in two powerful camps, the Church and the Crown. Both camps had one and the same policy, Repression. Free thought was "unthinkable." In England the early printers—Caxton, Pynson and Wyrkin de Worde—worked for private and powerful patrons and produced their books not to satisfy any existing demand. Caxton's books have no *imprimaturs* or *cum privilegio*, but nevertheless they had authority behind them. But after their day came the Censor. The Church wanted to suppress heresy, and



C—*The Allegory of the Cross*, by Wolf Huber. Detail, showing self-portrait of the artist. (Vienna Gallery)



D—*The Allegory of the Cross*, by Wolf Huber. Panel. (Vienna Gallery)

the Crown heresy and sedition, whilst the new race of stationers or book-producers wanted, there being no Law of Copyright, to secure for themselves the exclusive right of printing their own productions. This the latter sought to do by means of letters patent issuing from the Crown.

The King was the first owner of copyright, and his printer alone had the privilege to print 'the King's Books,' which included Acts of Parliament, Bibles, Almanacks and Educational Works, Latin Grammars, etc.

In 1534 King Henry by Letters Patent granted to the University of Cambridge licence to appoint three printers who might within the University print and put to sale, *omnes et omnimodos libros*, which were approved of by the Chancellor or his Vicegerent and three doctors.

This is the *Magna Carta* of Cambridge printing, and certainly its terms are wide enough to cover every kind of book. But when in 1758 Henry's Charter came to be considered by Lord Mansfield, that eminent judge, who was an *author's* man and not a bookseller's, cut it down to the "King's Books" or "Copyright of the Crown." It is never safe to put your trust in princes who are very apt to derogate from their own grants, and to confer conflicting rights on divers of their subjects.

The great rival to the Cambridge University Press was the famous Stationers' Company, who were established by Charter in 1556. This Company were designated by Lord Thurlow as a pack of "greedy tradesmen," and their history is a strange one, but cannot be pursued here.

The History now under notice begins as in duty bound, with John Siberch, a friend of Erasmus, and whose name is supposed to be derived from a small town near Cologne called Siegburg. Siberch came to Cambridge about 1520 and took up his residence at a tenement called The King's Arms, then standing between the famous gates of Humility and Virtue of Caius College. Eight books of his, of excessive rarity, are known to be in existence, of which full particulars and some *fac similes* are to be found in this delightful volume.

To trace the successors of University printers is Mr. Roberts's first task. It contains some estimable, though few well-known names. A high place among them must be awarded to Thomas Thomas, a Fellow of King's, who was appointed University Printer by Grace in 1583, and in 1587 produced his once well-known Latin Dictionary. Pity is it that at a later date and after the success of "Liddell and Scott," the University of Cambridge did not improve upon Thomas's great example. Needless to say, the great and quarrelsome name of Bentley figures in these pages, and I am sorry to say

that an equally great name, that of Baskerville, also appears in a narrative hardly creditable to the University.

Especial attention should be given to the admirable *fac similes* of title pages to be found throughout the book. The title page of George Herbert's *Temple*, 1633, of the First Cambridge Edition of King James' Version, of Bentley's Horace, 1711, and of his Boyle Lectures, 1735, are of general interest. No praise can be too high for these reproductions. AUGUSTINE BIRRELL

MANTEGNA'S TRIUMPH OF JULIUS CÆSAR. By ERNEST LAW. 99 pp. Illus. (Selwyn and Blount.) 5s.

Mantegna's "Triumph" deserves better treatment than Mr. Law has given it. His book is mainly an ingenious interweaving of facts and opinions taken from others, notably Kristeller and Mr. Lionel Cust, who together account for one-fifth of the book; and is marred by such needless lapses of taste as the epithets applied to Oliver Cromwell and the Puritans. It is, in fact, simply a popular guide to the Triumph and a defence of its recent installation in the Orangery at Hampton Court; adequate of its kind, but without claims to be considered the serious piece of work its subject merits. The best feature is a folding plate which enables the Triumph to be studied as a coherent whole, which its present position (whatever Mr. Law may say) makes impossible. Yet it is the design of the Triumph and not the handling of its details which to-day give it interest and importance. The underlying assumption has always been that the series is the work of Mantegna. The design is his, and the canvas that on which he worked; but so merciless have successive restorations been that it is doubtful whether a tenth of what we now see can fairly be ascribed to him. Mr. Fry's recent restoration of No. 1 of the series has destroyed nothing and is about as well done as it could be; but it involved almost complete repainting, and it is questionable how far it was worth doing. Apart from the question of handling, however, there is even reason to suspect that the design is not entirely Mantegna's. It is hard to believe that into a design otherwise so full of dynamic energy he would have introduced the rather lifeless arrangement of horizontals and verticals of the *Captives* picture (No. 7). An old drawing at Chantilly, said to be a copy of one by Mantegna, shows a design much more in harmony with that of the other eight. This at least suggests the possibility of another hand being responsible for the design actually carried out: a suggestion strengthened by evidence that Mantegna left the Triumph unfinished. As regards the actual painting, here and there are figures undoubtedly by Mantegna. But the bulk of the work is not his, as the harsh mechanical

modelling and the treatment of the drapery are enough to show. Kristeller's view, that the coarse full type of face seen in most of the figures is characteristic of Mantegna's later work, looks like an attempt to justify their attribution to Mantegna, and hardly survives a glance at (say) the Louvre *Parnassus*. Who is the painter responsible, it is hard to say. Probably Laguerre for the most part; but half-a-dozen hands are represented. In any case, let no visitor to Hampton Court imagine that he is looking at more than the skeleton of Mantegna arrayed in reach-me-downs supplied by other painters.

W. G. C.

THE RENAISSANCE OF ROMAN ARCHITECTURE. Part I, Italy. Part II, England. By SIR THOMAS GRAHAM JACKSON, Bart., R.A. (Cambridge University Press.) 42s. net.

To those who know and admire the author's previous books on Byzantine, Romanesque and Gothic architecture the first of these volumes will come as something of a disappointment. Hitherto he has handled the history of architecture broadly and capably without any marked bias, tracing its development in stages corresponding to the growth of structural knowledge. But just because the Renaissance had no great structural problems to solve, criticism of its buildings becomes very largely a matter of personal taste. The author's preference is for the early or—as he calls it—the “golden” age of the Italian Renaissance. In its later stages he tells us that it was ruined either by the pedantry of the Palladians or “the depraved orgies of the *Barocco*.” This statement might have been accepted thirty years ago, but recent writers have shown that Baroque architecture was only a logical development of the Renaissance and that it produced some of the finest examples of planning known. The author has nothing to say against the palaces of Alessi, against Bernini's colonnade at St. Peter's, or against the work of Fontana and Della Porta; while he actually praises the designs of Vignola, Palladio, Michelangelo, and Longhena. Then whom does he regard as the apostles of Palladianism and Baroque? Surely Borromini is not to be left to carry the standard single-handed? The Salute is the finest work of the Baroque period in Italy, ranking with the Genoese villas and palaces that the author dismisses in a few lines, and with the great town-planning schemes that made modern Rome. Then, besides this unequal treatment of the Early and Late periods, the author—although he devotes many pages to sculpture and inscriptions—can spare only a paragraph (and no illustrations) for Baldassare Peruzzi. He says of Sansovino's dignified Library at Venice that it “shows something of the licence congenial to Venetian taste,” an extraordinary criticism

when one recalls the fantastical façade of the Certosa at Pavia or the bizarre interior of the Duomo at Rimini, both illustrated. Yet the volume contains much that is excellent, including the introductory and concluding chapters and those on “the Building of St. Peter's” and “The Decorative Arts.” The last-named is illustrated with several of the author's beautiful drawings in colour.

The second volume is less open to criticism, though here again the author devotes three-quarters of his letterpress to the first century of the Renaissance and only a quarter to Inigo Jones, Wren, and their followers, up to the end of the eighteenth century. He contends that it is the Gothic nature of Early Renaissance buildings in this country that endears them to us, and he repeats a phrase used in his first volume when he speaks of “the idolatry of the column.” He believes that “the steeples of Wren and Gibbs were after all more Gothic than Palladian,” and here he is probably right. Apart from the criticism made above, that he displays a bias for the earlier periods, it may be said that he gives too much space to the particular and too little to the general. In many of his descriptions of individual buildings, several precious lines are devoted to unimportant notes on the pedigree or marriage of the builder of some famous house, and one longs for more generous instalments of the broader criticism that he can write so well. The first, fifth, tenth, and last chapters are examples of this masterly treatment.

In traversing the more familiar parts of his subject he contrives to view them freshly, and gives admirable diagrams showing the development of the design of St. Paul's. He selects photos illustrating Greenwich Hospital and Bow Steeple to the best advantage. His own sketches and plans vary a good deal in merit, some being below the high standard of the earlier volumes. As usual, he makes many telling points. Thus he notes the loss we have sustained by the non-completion and disappearance of the tombs of Henry VIII and Wolsey; he observes that the Banqueting Hall in Whitehall is eleven years earlier than the great Gothic staircase at Christchurch, Oxford; he says that the chimney-pieces at Bolsover “remind one of a German stove”; and remarks that the numerous eighteenth-century folios of the orders, etc., were used by artisans as well as by architects and amateurs. As one would expect, he has a good deal to say of collegiate architecture at Oxford and Cambridge. His last paragraphs serve as a fitting conclusion to the six important volumes in which he has traced the development of architecture from the fall of Rome to the Greek Revival. M. S. B.

ENGLISH JEWELLERY FROM THE FIFTH CENTURY A.D. TO 1800.
By JOAN EVANS, B.Litt. With 34 plates. (Methuen & Co., Ltd.)

In the history of English jewellery Miss Evans has had an attractive subject which she has evidently enjoyed, and she has produced an admirable account of it. It would be hard to praise too highly the industry with which she has brought together a wealth of literary evidences of the highest interest. It is probably not the author's fault that the illustrations do not satisfy requirements either in number or quality. Many of the collotype plates are tantalisingly indefinite in detail, and of the two plates in colour the less said the better. Nor is the selection of illustrations very happy. Four plates to the Irish Celtic brooch is surely out of all proportion to the rest of the subject, and the watches and chatelaines and steel ornaments are unworthy of the five plates they jointly occupy.

The illustration of jewellery of the Gothic period is meagre by reason of the rarity of examples, other than rings. The representations of personal ornaments on monumental effigies and brasses would have contributed subjects of very great interest. More unaccountable is the omission of Matthew Paris's drawings of the principal jewels of St. Albans Abbey in the thirteenth century. And why is there no mention of the important ring at South Kensington which probably belonged to Matthew Paris himself?

Miss Evans deserves to be warmly congratulated on her work, both for its own high quality and as an example of the valuable reinforcement to be hoped for antiquarian and artistic literature from the exertions of the new generation of women trained in the schools. It seems ungrateful to cavil at her beautiful and interesting book, but omissions which must be noted include the want of references to the important contributions to *Archæologia* by Sir W. St. John Hope on the Wykeham ornaments at New College, and by Mr. Reginald Smith on the Irish brooch. And we should have been glad to see a full acknowledgment of Mr. Clifford Smith's comprehensive book on Jewellery published in 1908, to which any subsequent work

A MONTHLY CHRONICLE

LONDON EXHIBITIONS.—The eighteenth exhibition of the London Group is ushered in by another rather distracting fanfare over alleged low prices. The exhibition contains, like all exhibitions of present-day painting, a large proportion of quite dull and merely derivative pictures. The prolific Mr. Meninsky shows a series of alarmingly clever imitations of various successful and unpopular works. Without much creative power he is singularly endowed with critical judgment, and

on the subject is bound to be heavily indebted.

H. P. M.

SAINTE - CROIX D'ORLEANS, HISTOIRE D'UNE CATHEDRALE
GOTHIQUE RÉÉDIFIÉE PAR LES BOURBONS, 1599-1829, par
l'Abbé Georges Chenesseau, docteur ès lettres. 2 vols.
text and 1 of plates, 4to. Paris. (Edouard Champion.)

The Cathedral at Orleans is unique among all the cathedral churches of France in virtue of its dedication to the Holy Cross. Founded as far back as the fourth century, and subjected age after age to additions and alterations, the grand church stood virtually perfect at the date of its sacrilegious destruction on 24th March, 1568. The Huguenots then in occupation of the city, had been hitherto restrained by their chief, Prince Condé, from destroying the Cathedral. But taking advantage of his temporary absence at Chartres, his fanatical followers removed portions of the stonework from each of the four central piers, and replaced the parts removed with timber, which they proceeded to set on fire, and so brought down the body of the edifice with a crash. The entire church, with the exception of the apsidal chapels and the western extremity of the nave (the third and fourth bays below the crossing) was thus, in an incredibly short space of time, reduced to a heap of ruins. Hence the necessity for the rebuilding, which was continued intermittently from 1599 down to its completion in 1829. Strange to say, however, the rebuilders, instead of adopting, as one would have expected, the current fashion of the day, aimed at reconstructing, so far as might be, a Gothic cathedral. The result is sufficiently bizarre, but, such as it is, affords evidence of the extreme vitality of the mediæval tradition, long after its due time. The learned Abbé Chenesseau furnishes a complete and exhaustive history of the building, from the contemporary documents, of which he avails himself wherever possible. The result is a record indispensable for all students of the history of architecture, not of Orleans alone, but of France in general. The work is divided into three parts, the text comprising, first, *L'œuvre artistique*; secondly, *L'œuvre administrative*; and, thirdly, the album of collotype plates. An index is appended to the second volume. A. V.

his pastiches may almost be regarded as a guide to the best young English art. Of the painters who are emerging from the limbo of worthy mediocrity, Mr. Seabrooke takes an easy first place. His colour, though still conventional, is admirably harmonious, but his forms, which hitherto have been loosely knit and arranged in merely picturesque patterns, are in the three pictures now shown, pulled together wonderfully into definite structures. But by far the richest contributions

to the exhibition are those of Mr. Duncan Grant, Mr. F. J. Porter and Mr. Roger Fry. The first has two oils, a landscape that bears upon it every sign of his genius but somehow does not satisfy for long, and an extraordinarily beautiful still-life in which every brush mark is in its appointed place and every colour alive and necessary. One hesitates between the two Porters; a tiny canvas of *Kew Bridge* delights us by its sonorous tones and luscious colour, but the ambitious *Azaleas* strikes a clearer and more resounding note than we have ever before heard from him. Mr. Roger Fry has three characteristic works, of which we prefer on consideration the large *Church at Ramatuelle*. In it Mr. Fry has contrived with remarkable power and ingenuity to deal successfully with one of the stiffest of those painter's problems which he alone in the group seems to have the courage and skill to tackle. It is not only a very effective picture, but a fine model of sound painting for younger men to consider. The recent work of Mr. Fry leaves no doubt that he has undergone a remarkable development and convinces us that he is still his own best pupil. Mr. Mark Gertler is represented by a good portrait in oil, Mr. Paul Nash has some pleasing if somewhat staccato water-colours, and among Mr. Rupert Lee's contributions a little still-life is conspicuous in its dainty simplicity.

R. R. T.

MR. AMOR, of 31, St. James's Street, is to be congratulated on having secured the Robert Drane collection of Worcester porcelain now on view at his galleries. Mr. Drane, of Cardiff, was well known as a clever collector with original ideas who studied the history of his subjects very fully and loved to display his wares alongside specimens of foreign make which showed the genesis of the designs. He was also extremely thorough, and his collection is both large and representative. As might be expected it contains many curious and interesting pieces, which will provoke discussion. There is for instance a slender covered vase, in shape not conspicuously Worcester and with a ground of mottled blue of Chelsea style netted over with a curious gilt pattern. The paste and glaze, too, differ somewhat from the fixed Worcester type, but the panel in front is painted with a figure subject—*The Pentecost*—in a peculiar style which recalls nothing so much as the few known pictures by Dr. Wall himself. Here then is a vase which may be ascribed with some confidence to the founder of the Worcester factory; and if we accept this conclusion, it will follow that the unusual shape, material and colour must belong to an experimental period of the ware prior to the establishment of the characteristic Worcester type.

There are many fine vases in the Drane collection including one with animals and another with a classical subject, unsigned, but both clearly by O'Neale. If proof were required, it is to hand in a trio of important vases which have been added to the collection. Each one of these has a panel with hunting scene and another with landscape, and all are either signed in full or in initials by O'Neale. The O'Neale animals and classical subjects are known, but his landscapes will be of interest to Worcester collectors in view of the unsigned landscapes which occur on some important services. These are but a few of the many interesting things in the collection which should not on any account be missed.

The large Chelsea group at STONER & EVANS' galleries is one of the most remarkable productions of the premier London factory. One knows the admirable white figures in semi-Chinese style of early Chelsea make; but this group is the very apotheosis of the Chippendale Chinese type, chinoiserie at its best. It consists of a ring of cleverly modelled musician figures on a flowered rustic base. It is coloured with the restraint and good taste which characterises the Chelsea of the red-anchor period, and for size—it is 14 in. high by 12 in. in diameter—and quality it would be hard to parallel.

MR. PATTERSON'S Chinese exhibitions at 5, Old Bond Street, have a high reputation which the present one will fully sustain. It consists largely of pictures, all of interest and some of considerable importance; and there are besides a few early jades of a most attractive kind, bronzes and pottery. Conspicuous among the bronzes is a ritual ewer with boat-shaped body on four legs and a dragon handle of the Chou period, one of those convincing pieces, vouched for by fine flowing lines, well-cut ornament and rich patina. The pottery is very good all round and includes some striking pieces, among which is a wonderful rounded bowl with egg-shaped bottom and a lustrous black glaze flecked with metallic brown: both in form and glaze it is out of the ordinary, and the Sung date claimed for it may well be justified. The Tz'u-chou factories have provided two outstanding specimens, a bottle with figure designs drawn in black by the brush of a master, and a big rounded jar with fine dragon design in black upon an ivory-white ground. Among the many other interesting wares are some remarkably fine Ting bowls and vases.

Those whose tastes incline to cloisonné enamels and red Peking lacquer will be able to gratify them at SPINK'S galleries in King Street. A small room is devoted to choice specimens of the latter—a solid, satisfying substance deeply and skilfully carved with elaborate designs in

the Peking workshops. It is mostly of eighteenth-century date, but there are one or two examples of the rare Ming workmanship which are so desired by collectors and so rarely obtainable. The cloisonné is distributed through the large room, where it has free play for its more spacious qualities. It includes many striking and some monumental pieces, among which are a large kettle-shaped vessel with design of lions and balls of brocade and a splendid, tall beaker-shaped vase, both apparently Ming. On the ground floor are a few small pieces including two dishes with Wan Li marks in enamel, and a very interesting figure with yellow-ground enamels on hood and robes, which is said to represent the founder of the yellow Lama sect.

At the DALMENY GALLERY, Duke Street, Mr. Cyril Andrade is showing a remarkable collection of early and predynastic Egyptian work, notable for quality of workmanship and the good condition of most of the pieces. Of particular interest are some small carvings of animals very simply and expressively handled, among them a lion, a hawk, and two frogs in black basalt, and a lion in alabaster. Bowls and vases of the same materials, serpentine and of earthenware form another group, conspicuous examples being an alabaster vase 14 in. high, and a small stone jar covered with thick gold plates. A small collection of flint implements from El Kab is in the same excellent condition; and a few examples of Peruvian pottery well stand the test of comparison with the Egyptian work. A set of Indian carvings

from the same excavation at Muttra are less impressive, but in the variety of racial types represented ranging from Greek to Mongolian, have considerable ethnographical and historical interest.

Fine examples of engravings by Dürer, Lucas van Leyden, and the Little Masters, such as are now to be seen at Messrs. DUNTHORNE'S, Vigo Street, are tolerably familiar and accessible through the great public collections; though it is not often that better impressions of certain plates, notably Dürer's *Great Horse* and Lucas van Leyden's *David before Saul* appear. But it is the work of the lesser-known men which gives the exhibition its chief interest. *The Betrayal of Christ*, of the school of Schongauer, printed from a silver plate at Basle, and the Claessen *Nativity* in a state before the monogram are chiefly remarkable for their rarity; but, by marking the transition from goldsmith's to engraver's work, the examples of von Meckenem and Mair von Landshut have considerable interest, while the iconographic importance of Zatzinger's plates redeems their mediocrity in other respects. Duvet stands on a different level, for, though technically second rate and apt to overcrowd his compositions, he has an imaginative power resembling that of Blake. Hirschvogel's group of landscape etchings show him in a favourable light, especially compared with those of his contemporary Lautensack, by their development of Altdorfer's methods towards greater simplicity and increased feeling for recession and space. W. G. C.

AUCTIONS

MESSRS. CHRISTIE, MANSON & WOODS, 8, King Street, Collection of Early Persian Faience formed by G. P. Churchill, Esq. Tuesday, JUNE 13th, 1922. This small but very interesting collection is practically the counterpart of the Townley collection recently dispersed at Sotheby's the two having been formed side by side mainly from excavations at Rhages, Veramin and Khar. Besides good examples of the familiar green or turquoise blue 13th century pottery, which include several jugs with bird's-head spouts, are some rare bowls of the same period with polychrome decorations, consisting of bird and figure subjects surrounded by geometrical and foliage patterns, carried out in blue, turquoise, brown and black, generally on a cream ground, which in some cases has an eggshell surface. Equally interesting is a group of so-called Sassanian bowls, ascribed to the 7th century, which are possibly Pre-Islamic. Made from the same light earthenware as later pieces, their decoration in green and mauve on a cream ground foreshadows that of the 13th century bowls and plates in which lustre was freely used, and from which Hispano-Moresque in part sprang. Among other notable pieces is a blue bowl decorated in gold, with sides pierced beneath the glaze; and a plaster or terracotta group of a woman and child, at one time on loan to the Victoria and Albert Museum, which may perhaps be the outcome of Christian influence in Persia before the coming of Islam.

W. G. C.

MESSRS. NAVILLE & CIE., of Geneva, will sell at the Galeries Fischer at Lucerne, from JUNE 12th to 19th, the Greek and Roman coins from the collections of the Grand Duke Alexander, Sir Arthur Evans, M. Paul Vautier, the late Prof. Maxime Collignon and others not named. The catalogues are on the same plan as that of the Pozzi Collection sold last year; in other words, they will be indispensable as works of reference, thanks not only to the abundance

of the illustrations—103 plates to the three catalogues—but to the excellence of the descriptions, which include the weights of every specimen, even the Roman brass and copper. Among the Greek coins are a number of pieces of great artistic importance; for instance, a brilliant series of Syracuse, including two specimens of the Demareteion (surely a record for a single sale); a wonderful set of Cyzicene electrum from the Grand Duke's cabinet; and specimens of the fine coins of Mende from the great find of some years ago, not to mention many pieces more remarkable for their rarity than their beauty. The late Sir John Evans's Roman gold form the bulk of the coins with which Sir Arthur is parting; the rarities which the catalogue contains are already for the most part well known to students. Prof. Collignon's splendid collection of Greek coins was sold in Paris a year or two ago; his Roman are now combined in one catalogue with M. Vautier's; though the series thus resulting has not the distinction of the Evans' collection, it would be hard to find a rival to it for quality of preservation.

G. F. H.

MESSRS. SOTHEBY, WILKINSON & HODGE, 34, New Bond Street. JUNE 12th and 13th. Persian and Indian 16th-century miniatures, illuminated MSS., tiles, textiles, etc.; various properties. JUNE 14th. Important old Masters of the Italian, Dutch, French, and English schools; various properties. There are two very fine panels in oil by Rubens, *Achilles among the Daughters of Lycomedes* (62) and *The Return of Briseis to Achilles* (63), a curious portrait of the first Lord Cottington (69), who was in Spain between 1603 and 1620, and an entirely delightful portrait of Mrs. Oswald, by Zoffany (106). JUNE 23rd. Valuable porcelain, old English and French furniture, tapestries, etc.; various properties. JUNE 26th to 30th, and JULY 3rd to 6th. The Macgregor anti-

quities. In this important sale are included a 12th Dynasty head of Amenemmes III in obsidian (shown at Egyptian Exhibition, Burlington F.A.C.); a magnificent turquoise blue faience chalice with fowling scenes in relief, 18th Dynasty, Egyptian cylinders, scarabs and button seals; predynastic ivories, pottery, stone vessels, statuary, stelæ, bronzes, gold objects, and jewellery, including the Dahshur collection.

M. F. LAIR-DUBREUIL at the Galerie Georges Petit, 8, Rue de Sèze. JUNE 12th, 13th and 14th. The collection of Dr. Fouquet, of Cairo. Egyptian, Egypto-Arabian, Greek, Roman, and Coptic Art. This celebrated collection contains, as is well known, a series of works of the highest order, such as the Egyptian stone sculptures of the 12th, 18th and 21st Dynasties, the Greek bronzes, and the Coptic and Arabian specimens ranging from the 4th to the 14th century.

MESSRS. KNIGHT, FRANK & RUTLEY, Hanover Square. JUNE 23rd. The Clitherow heirlooms, antique silver, snuff boxes, miniatures, etc. JUNE 26th to 30th, at Ingmire House,

Sedberg, Yorks, the heirlooms and contents of the mansion, including old English furniture of many periods, important Chinese and European porcelain, paintings attributed to Rembrandt, Canaletto, Reynolds, Romney, etc., and a collection of Alken prints, Rowlandson caricatures, etc. JULY 10th and following days, at Weston House, Shipston-on-Stour, Worcester, including old English and French decorative furniture, a number of paintings, various schools, mezzotints after Hoppner, Reynolds, Gainsborough, etc., Louis XIV, XV, XVI cabinets, Chippendale tallboy, Worcester and Chinese porcelain, and a collection of gold and silver coins. JULY 5th, 6th, 7th and 8th. Contents of Boston House, Brentford, Middlesex. The catalogue includes the Romney portraits, Daniel Gardner's *Mr. Child and Family*, two Zuccherò portraits, two curious and important 17th-century portraits of Sir Thomas Campbell and Sir Christopher Clitherow, a family group by Hogarth, etc. English furniture and porcelain, and a pair of Nankin Mandarin vases.

R. R. T.

GALLERY AND MUSEUM ACQUISITIONS.

BRITISH MUSEUM.

PRINT ROOM.

DRAWINGS.

RICHARD COSWAY. *Portrait of a Young Woman*; head carefully finished in water-colour. Purchased.

C. F. DAUBIGNY. Two drawings in black chalk. Presented by J. G. Lousada, Esq., through the National Art-Collections Fund.

J. A. LIVENS. *A Satyr Prying on a Nymph*; pen and ink, signed. Purchased.

D. C. READ. An album of twenty-one landscape drawings. Purchased.

SIMEON SOLOMON. *Sacramentum Amoris*; water-colour. Presented by C. H. V. Bancalari, Esq.

PRINTS.

A series of sixty-four engravings purchased from Lady Lucas. These include:—

PIETER BREUGHEL I. Two landscape etchings after.

NICOLAS DE BRUYN. A series of four large landscape engravings.

HIERONYMUS COCK. Four landscape etchings.

ANDREA MANTEGNA. *Battle of the Sea-Gods* (B. XIII. 239. 18); impression in dark blue ink.

MASTER W. A Monstrance (Lehrs 73).

M. POOL, after Domenicus Van Wynen (Ascanius). Two large engravings of the Society of Dutch artists in Rome. A number of French etchings and engravings of the 17th and 18th centuries.

JOST AMMAN. Two etchings. Purchased.

ROBERT BONFILS. A woodcut. Presented by C. Dodgson, Esq.

T. B. G. S. DALZIEL. Two lithographs. Purchased.

GEORGE DUMAURIER. A series of reprints of woodcut illustrations to *London Society*. Purchased.

ANDREW GEDDES. A rare state of an etching *The Pancake Woman*. Presented by W. A. Pye, Esq.

FELIX HOLLENBERG. Twenty bookplates, proofs. Presented by Campbell Dodgson, Esq., C.B.E.

JOSEPH ISRAELS. Four etchings. Purchased.

J. C. JENNIS. Etching. Presented by Prof. A. M. Hind.

CHARLES KEENE. A series of reprints of woodcut illustrations to *London Society*. Purchased.

HENRY RUSHBURY. A series of fourteen drypoints in fine and early states and one lithograph. Purchased.

J. SPÖRL. Woodcut, dated 1673. Presented by Monsieur C. Arnot.

W. STRANG. Etched mezzotint. Presented by C. Dodgson, Esq.

Y. URUSHIBARA. A woodcut in colours. Purchased.

N. P. ZAROKILLI. Three drypoint portraits. Purchased.

ANON. ITALIAN; early 17th century. Woodcut, Pieta with instruments of the Passion. Presented by Messrs. E. Parsons & Sons.

A series of French lithographed music covers of the first half of the 19th century. Purchased.

A series of sixty-four engraver's proofs of Boydell's illustrations to Shakespeare. Presented by R. W. E. Allars, Esq.

CERAMICS AND ETHNOGRAPHY.

Collection of Chinese seals in porcelain and soap-stone, found in Ireland. Presented by W. H. Murphy-Grimshaw, Esq.

VICTORIA AND ALBERT MUSEUM.

(The acquisitions marked * are not yet on exhibition.)

ARCHITECTURE AND SCULPTURE.

Two marble capitals, probably from Medina Azzahra, near Cordova; 10th century. Presented by Dr. W. L. Hildburgh, F.S.A.

CERAMICS.

A collection of pottery and glass, including a CHINESE saucer with engraved and painted design of the T'ang dynasty, a Yüan bowl with lavender-grey glaze, and two GERMAN wine-glasses, early 18th century, with painting in black in the style of Johann Schaper. Presented by Louis C. G. Clarke, Esq.

A Stockelsdorff faience ewer and other objects. Presented by Lt.-Col. K. Dingwall, D.S.O., through the National Art-Collections Fund.

A collection of JAPANESE tea-bowls and other pottery, a SWISS earthenware jug and other objects. Presented by Julius Spier, Esq., through the National Art-Collections Fund.

A figure of Dirmstein earthenware. Presented by Stuart E. Davis, Esq.

*A collection of 144 specimens of Derby and Chelsea-Derby porcelain, bequeathed by Sydney Arthur Erwood, Esq.

ENGRAVING, ILLUSTRATION AND DESIGN.

*F. SYDNEY EDEN. Drawings (31) of stained glass from Churches in Essex.

*N. WILLBORN, F. LEFEBURE, LE BLON, etc. Engraved designs for ornament.

*JAN POORTENAAR for "De Berg van Droomen." Illustrations (32).

METALWORK.

A group of silver forks and a spoon, a silver wine-funnel; HUNGARIAN Morse and a NORWEGIAN bride's crown, both in silver-gilt. Presented by Louis C. G. Clarke, Esq., F.S.A.

A repoussé silver dish, SWEDISH, end of the 17th century.

A silver tray, ENGLISH, of 1736; and

Three snuff-boxes, in tortoiseshell, bloodstone and moss-agate. Presented by Douglas Eyre, Esq.

PAINTINGS.

*GEORGE CHINNER, 1803, and GEORGE ENGLEHEART, 1811, Miniatures.

*T. S. BOYS. *Le Petit Pont, Paris*; water-colour drawing.

*J. J. COTMAN. *Landscape with Horses*; water-colour drawing.

*R. G. D. ALEXANDER. Two water-colour drawings. Presented by Lady Lugard.

TEXTILES.

Woven stuffs and embroideries, chiefly ITALIAN. Presented by W. B. Chamberlin, Esq., through the National Art-Collections Fund.

Gentleman's suits of the 18th century. Presented by the late Earl of Gosford, K.P.

Ladies' silk dresses, worn in 1873. Presented by the Marchioness of Bristol.

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